
Glamour



ILLUSION . . . Alluring design in Han-gla. Diagonal tucking on backs. Spring colors. 1.00

MODERNE . . . White Madra leather sides and fourchettes, Hansuede backs and palms in smart colors. 2.00

JEWEL . . . For short sleeves, a striking design in Handuol dull fabric. Correct costume colors. 1.50

PENGUIN . . . Air cooled, slenderizing. White Madra leather backs with Han-glo fabric palms in fashion-right colors. 2.00

CHARMER . . . Glamorous—combination of white Madra leather with variety of colors in Han-glo rayon. 1.00

Glamour Gloves . . . for hands of Fashion

YOU'LL adore these perky new gloves by HANSEN . . . in correct colors to highlight your spring costumes . . . youthful styling to flatter your hands. The fabrics are exquisite—America's latest. The leather is rich HANSEN MADRA. Both are washable. See them now . . . at your favorite glove department.

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GLOVES

FOLLOW YOUR STAR

wear flattering FEDERAL Silver Foxes



Notice those smart, young women, whose careers depend on glamour; silver fox gleams on their suits and coats, by day... in soft, little jackets over their evening frocks, by night. ★ Select FEDERAL Silver Fox for *your* glamour fur. The skins are luxuriously large and supple, brilliantly silvered, and lasting in loveliness ★ Look for the FEDERAL trademark, stamped on the leather side. Good stores everywhere, feature FEDERAL Silver Fox. ★

FEDERAL SILVER FOXES HAMBURG, WISCONSIN

★


L'Aiglon brings you
5









these sure signs of a smart spring

in RUFFIN

Ruffin's a smoothie, if you'll pardon the paradox... a deep, rough, ribbed fabric that takes to tailoring like a flower to sunlight... Outdoorish in every thread, its colors are as romantic as a spring landscape. Woven of DU PONT SPUN RAYON shot through with silk noile, Ruffin dry cleans like the good sport it is and washes well too.

#1. Crocheted ball buttons fasten the blouse of this unusual shirt frock. White prints on pink, rust, blue, teal, yellow, lavender and apricot. 12-20. . . . . $7.95

#2. Gally embroidered triple belt dramatizes the tailored simplicity of this solid color coat frock. Chartreuse, dusty pink, iris, gold and spode blue. 12-20. . . . . $7.95

#3. A gay streamer print—new, original and different from any you've ever seen. Navy, green, aqua, dusty rose, copen. 16-44. $7.95

#4. Buttons that look like jewels under a chastely simple neckline. A high, handsome belt gives emphasis to the snug bodice. Gray, gold, copen, aqua, dusty rose. 14-40. $7.95

#5. A tailored dress that looks like a two-piece suit. The blouse is one color, the skirt another. Dusty rose with iris, chartreuse with royal, coral with aqua. 12-20. . . . $7.95

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"YES,
MY DARLING DAUGHTER" *

"DARLING" . . . *for Easter*



Bobby Check is one man no girl can afford to shut out of her life.

You'll enjoy YES, MY DARLING DAUGHTER, a Warner Bros. production starring Priscilla Lane. Miss Lane wears, in this picture, an important new Artplus Style Trend Color . . "Darling" . . with a brown-red ensemble.

Artplus Hosiery

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* *a Warner Bros. Production*

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☆ The Ultimate in PERMANENT WAVING!

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★ *No wires on the head* ★ *No electricity* ★ *No harmful chemicals*

Nestle
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"glorifies your hair"



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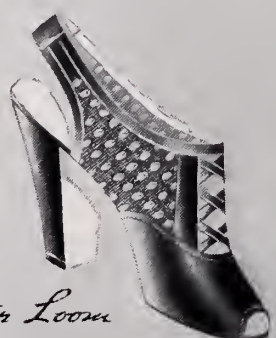
RIO MESH

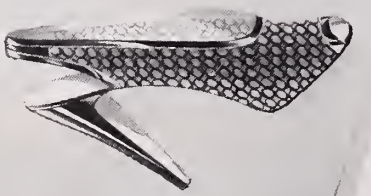
...as romantic as sail-boats in the moonlight

Your quest for "something different, something new" will end the moment you see these exclusive Rio Mesh creations of Paramount's newest Silk Spanish Shawl Mesh, Baby Whirlwind Mesh and Patent Leather Mesh. Cool, new..air-minded innovations, as light as the azure of stratosphere, to give your feet cloud-like grace and ease. To wear them is to experience a new thrill.



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make up and . . . *Click*

Don't let a powder-smeared and hair-strewn frock spoil your chances with the man in your life. Slip a Playtex* make-up cape over your shoulders when powdering and combing. It's a time and dress saver! Made of that amazing material, satiny liquid latex, sheer as lingerie, with a saucy swing pocket for puff, tissue, lipstick, and hairpins. In shell pink, heavenly blue, and gardenia white. Delightfully gift-packaged for bridge prizes, birthdays, and other gift occasions. A dressing table necessity that saves you cleaning bills. $1.00

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AMERICA'S GADGET GIRL

Martha Sleeper

OF HOLLYWOOD

designs buttons, buckles, slide fastener pulls exclusively for

B La Mode

"Not just buttons . . . important spring accessories" these Martha Sleeper originals designed, and worn here, by Martha Sleeper . . . well-known motion picture star, actress, gadget designer.




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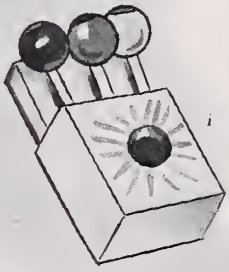

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Clever Trim for the Clothes You Buy . . . for the Clothes You Make

a. All Ashore (9529) Nautical with real cord lacings.
b. Hawaiian Lotus (9536) Smart, three-color accent.
c. Boots (9535) Starred with Richard Dix and Martha Sleeper in "West of the Pecos" (from the barnyard series.)
d. Smilie (9532) Smilies-In-Window-Box buckle.
e. Kachina Doll (9534) (from the American Indian series.)
f. Dodo Bird (9535) (from the Prehistorics series).
g. Cat-On-The-Fence (9530) White and bright color.
h. Taps (9528) Parade drum with drum sticks attached by cord.
i. Match Sticks (9531) White and a blaze of color.
j. Mended Heart (9533) White, bright color felt lacings.

Martha Sleeper Originals At Smart Stores Everywhere

B. BLUMENTHAL & CO., INC. • 1372 BROADWAY, NEW YORK

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right—ZACHAREES=shirt + short + skirt = **9.95**

extreme right—TATTERSALL-CHECK pique culotte dress . . **13.95**

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Mayflower BRINGS WEST TO EAST IN RAYONS BY EVERFAST*

Inspired by glamorous California...styled and tailored with the subtlety that is New York. Of radiant Pam Pam by Everfast, the colors are yours to keep, for they bear the famous Everfast guarantee of "fast to sun, fast to washing" and they're crease-resistant. These Mayflower frocks, in sizes 12 to 20 . . **3.98**

At leading stores in every city, or write to

MAYFLOWER DRESS CO., INC. 1350 BROADWAY, NEW YORK

No. 135, Shirt frock in an Everfast flower print. Two shades of blue, of rose, rust and aqua, chartreuse and red, plum and blue, on natural grounds.

No. 136, An Everfast vine print dress in luscious colors, pleated front and back. White grounds with green, blue, yellow, or fuchsia predominating.

No. 100A, Star-flower print by Everfast, with sun-burst pleated cardigan neck and full-gored skirt. White on navy, fuchsia, green, pink or blue.

*Reg. U. S. Pat. Off.



RIGHT IN LINE...

FOR THIS HUG-ME-TIGHT SEASON

Look to your waist and hip lines *before* you look for that new suit—for if you're smart, angels, you'll put on a Carter foundation *first* if you want to be trimly tailored! All Carter's—completes, girdles, and pantie-girdles—give that "Girl of Tomorrow" look. A figure lovely and lithe and free-as-air—rounded (but very smooth) hips, flat diaphragm and tummy, a mere two-hand-spanned waist, a high, rounded young bust. It's this superb control, in sleek, light-weight fabrics, that will give you that new corseted look but never, never make you feel "laced up." You'll find many Carter Completes, Girdles and Pantie-Girdles in all good shops—to put you right in shape—$2 to $12.50.





CARTER GIRDLES for the new "hourglass" curves. They nip in the waist, flatten the tummy, hold that rear. Some with panels and bones—some without. Won't roll at top. Carter's give you maximum control with minimum weight. From $2.00 to $12.50

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CARTER PANTIE-GIRDLES—favorites for formal and sports wear—give sleeker curves and long, slim lines, yet leave you free! Smooth-fitting crotches of soft fabrics. Worn with or without garters—they can't ride up. From $2.00 to $7.50.

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CARTER COMPLETES mold you to lean, lithe lines, slim your diaphragm, pull in your waist, sleek your hips and rear. And the bra tops have special supporting tricks to tilt your bust. Some with panels and bones . . . some without. From $2.50 to $12.50

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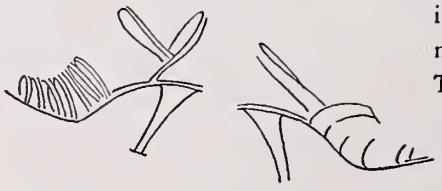


THE WILLIAM CARTER COMPANY, Boston, New York, Philadelphia, Cleveland, Chicago, Dallas, San Francisco. Home Executive Offices: Needham Heights, Massachusetts.



HEEL *and* TOE

for wear with
open heel and toe shoes



To be dainty . . to be exquisite . . to have the finesse of a great lady and the freedom of a barefoot boy. Spring's happy compromise to finesse and freedom brings us these dainty sheers styled by LARKWOOD. Every finespun thread of silk is twisted by a special process to make Larkwood stockings more wear-resisting. • LARKWOOD'S lovely Lace Heel and Toe is created for Easter's most glamorous fiesta of fashion.

LARKWOOD SILK HOSIERY MILLS, INC. 385 Fifth Avenue, New York
Mills: Charlotte, North Carolina

Capture that "million" air IN LLAMA D'OR

☆ fabric treasure from Stroock
☆ coat treasure from Printzess
☆ color treasure from the Caribbean



HATS BY STETSON

Luxury-soft, cloud-light, glowing with the soft color of the tropics ... Printzess Llama D'Or coats ... quicken the radiance upon your face ... enchant your figure with pinwheel swaggers, fit-and-flare lines, the cube-cut silhouette. The shortest distance to that "million" air, is the store in your city that sells Printzess coats. Go there today and thrill to see how little it costs to own a Llama D'Or, that glamorous fabric of llama and virgin wool created by Stroock exclusively for Printzess. ¶ For their quality, Printzess fashions are amazingly low priced. Most of them this Spring retail under $35.00. The Printz-Biederman Company, New York and Cleveland.

Printzess

Printzess DESIGNED AND TAILORED BY Printz

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The Lindner Coy, *Cleveland*
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★ AND BY ONE GOOD STORE IN OVER A THOUSAND ADDITIONAL CITIES

Coming in the May issue of...



OF HOLLYWOOD

Play Clothes of the Stars . . .

These are the clothes the stars literally live in—all day long—every day of the year. Slacks and shirts—shorts and playsuits—bathing suits and "little" cottons. In the May issue of Glamour, you'll find the best of the new play clothes worn in Hollywood and available in stores and shops throughout the country.

Adrian Designs Clothes for Janet Gaynor

See the clothes that a Hollywood fashion genius has created for the private wardrobe of a glamorous actress. The May issue of Glamour presents exclusive pictures of Adrian's latest designs for Janet Gaynor.

ON YOUR NEWSSTAND APRIL 3rd — 15¢

Jeweler to Marie Antoinette and to You

Everyone is talking about Joseff, that clever young man who creates jewels for the stars. He believes that craftsmanship is far more important than materials—with the result that some of his loveliest pieces are costume jewels within your reach.

What's Your Eye Cue?

Lots of mascara? Heavy purple shadow? Or just a touch of mascara and no shadow at all? Read the May issue of Glamour and discover how to make up your eyes. Glamour gives you the technique of using make-up wisely—of achieving the best results for your own features.

WATCH FOR THE MAY ISSUE OF GLAMOUR



FAN-FARE

Tucks spread in lovely fan fashion from finger base to gracious scalloping that falls in the fashionable "6-button" length. Here you have the poured-in slenderness for which Fownes is famous. Done in Shartex and available in all the new shades of Spring...

At your favorite store

1.00

FOWNES GLOVES

ONE PARK AVENUE • NEW YORK

Hearts and Flowers



Go in for flattery this spring . . . of all Springs!

And go out *quickly* and find a Pat Perkins dress. Sheer flattery for a mere **$3.98.** This young designer took her cue from that old sweet song . . . HEARTS and FLOWERS. Remember? And to express all its lilting charm, she chose these two, so-appropriate ARNOTEX prints. *You'll* be breaking hearts and *they'll* be saying it with flowers when you wear them!

HEARTS—with Irish lace touches and buttons. (Important Paris Midseason note) Unpressed pleats. Periwinkle, Blue, Wine, Tobacco.

FLOWERS—with tricky cartridge pleat pockets and cellophane raffia belt. Gray, Aqua, Linen Blue. Sizes on both, 12-20.

IN AGAWAM, AN ANTI-CREASE SPUN RAYON FABRIC BY ARNOTEX

AN ORIGINAL *Pat Perkins*

AT THE STORES LISTED BELOW . . . AND LOTS OF OTHERS.

JAMES McCREERY & CO . . . . . NEW YORK, NEW YORK	BULLOCK'S . . . . . LOS ANCELES, CALIF.	D. H. HOLMES CO., LTD. . . . NEW ORLEANS, LA.
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FILMED IN BEAUTY IN "FILMED SILK"



At last—a truly run-resistant ... more beautiful stocking!

Discover "Filmed Silk", Townwear's secret process which removes the greatest cause of snags and runs. "Filmed Silk" eliminates the invisible, easy-catching fuzz found in even the best of silk and seals in extra strength and flattering beauty. Better stores everywhere feature Townwear (Fuzz Free) stockings in exciting new colors.

*Townwear**

STOCKINGS OF MATCHLESS BEAUTY

HOOVER of CONCORD
HOSIERY COMPANY NORTH CAROLINA

*Reg. U. S. Pat. Off.

Glamourous Gloves



ALMONDIZED BEAUTY-SKIN—Outwardly they charm—with their smartness. On the inside, they are at work, giving your hands a beauty treatment—because the patented almondizing process makes Beautyskin Gloves soft and light as a petal—faintly fragrant and *perspiration proof*. They're washable!



LLAMELLO—Look high, look low, Llamello comes out ahead on all counts. Velvety, *kitten-soft*, incredibly light and supple, their dull nappy texture is a joy to touch—a delight to wear. No finer glove is made in all the world. Washable!



CROSS COUNTRY—Extremely chic, stunningly different! Distinguished by its unusual leather lacing effect from the tip of the fingers to the top of the slightly flared cuff. A "must have" glove for spring! Made in pigskin, cape and suede.

Featured in the better stores everywhere

ACME GLOVE CORP.
Gloversville, N. Y.

Movies of the Month



"Ice Follies of 1939". Glamorous Crawford, aided and abetted by heart-breaker Jimmy Stewart and versatile Lew Ayres in one of those behind-the-scenes-in-Hollywood-and-New York stories that click. Fast-moving, with singing and dancing for added sparkle. Jimmy wins and loses her to the movies but ah, you've guessed it—he wins her back again and everything's lovely! An M-G-M picture.



"Love Affair". RKO gives you Irene Dunne and the great Boyer in a truly memorable love story, with Maria Ouspenskaya and Lee Bowman contributing seasoned performances. The title doesn't half cover it . . . laughter and tears and pathos and tenderness all wrapped up in a gentle tale of a crippled girl and an artist. Plus all the ingredients: a shipboard meeting, a parting, a gloriously happy ending.



"Stagecoach". When Walter Wanger produces an epic, you can know it's good. Further guarantees are Claire Trevor, handsome John Wayne, and the salty humor of Andy Devine. It turns back the pages to the romantic days of traveling by coach across forsaken plains in the West, with Indians' arrows singing through the air and sinister bank robbers popping out of ambush. See it by all means.



"Café Society", enhanced by the lush beauty of Madeleine Carroll and the virile Fred MacMurray, is good entertainment. Produced by Paramount, it pokes merry fun at society gossip, wild parties, thousand-dollar bets, and what-have-you. MacMurray plays a cynical reporter, who isn't quite hard-boiled enough to stay away from enchanting Madeleine Carroll, the gay, million-dollar heiress.

WALTER WANGER *presents*

STAGECOACH





DANCE-HALL GIRL
Nothing mattered but a man she'd never seen before.



WIFE
"We must go on— I've got to find my husband!"

... two women on a desperate journey with 7 strange men

The oddly assorted group starts out for Lordsburg, New Mexico in the year 1885 ... on a journey that changed their lives ... an amazing adventure that brings you a new kind of picture about the American West ... powerful, deeply moving and breath-takingly real. Don't miss it!

Directed by JOHN FORD (Academy Award Winner, director of "Submarine Patrol," "The Hurricane," "The Informer," etc.) — *with* CLAIRE TREVOR ... JOHN WAYNE .... Andy Devine .... John Carradine .... Thomas Mitchell .... Louise Platt .... George Bancroft .... Donald Meek .... Berton Churchill .... Tim Holt

Released thru United Artists

MACY'S ★★★★

exclusive New York centre for authentic glamourous cinema fashions

"YOUNG-THING" 3-piece BOLERO SUIT in all wool domestic copy of Shetland

7.98



Debutantes on the "big-game" hunt for chic . . . but gunning with young allowances . . . make for Macy's Debutante Shop! Here they find the gay and sophisticated clothes a clear-eyed young Manhattanite wants in her solo appearances —from one end of the clock to the other —from one part of town to the next! Here they find price-tags marked with thrifty Macy figures!

Witness this smart young Bolero Suit. Everything about it is Paris cable news . . . from its new high-waisted skirt to the curve of its brief bolero. And look at the price! Only 7.98! Black, navy, blue, rose, chartreuse . . . with a striped piqué blouse. Sizes 9 to 15.

Styled by Gu-Ta, Inc., 1372 Broadway

Movies of the month



"Let Us Live". Henry Fonda and the dark Irish beauty, Maureen O'Sullivan, in an exciting story that will keep you wide-eyed and breathless for a good hour of make-believe. For this, Columbia has marshalled a good cast, including Ralph Bellamy and Alan Baxter. The plot is full of adroitly-timed suspense and intrigue, with wrong accusations, misplaced justice, and an electrocution sentence hanging over Fonda's head until the very end. But it isn't just another prison story . . . so by all means see it.



"Wife, Husband, and Friend" brings you Loretta Young and Warner Baxter with plenty of surprises up their sleeves . . . they sing! As husband and wife, they undergo a torment of misunderstandings and raucous quarrels because she's convinced she can sing and he's sure she can't. They both end up by going on the concert stage! Sounds confusing, but it's a pleasantly frivolous tale with nothing slow about it. It's a 20th Century-Fox picture with Binnie Barnes, Cesar Romero, Helen Westley.



"Three Musketeers", a side-splitting parody on Alexander Dumas' famous classic, with funnymen Ritz brothers playing the title leads. You'll chortle and snicker and roar and wheeze at their antics, and you'll thoroughly enjoy the rest of the cast—Don Ameche as the swashbuckling D'Artagnan dons a goatee and a shiny sword, and Pauline Moore, Binnie Barnes, and Gloria Stuart lend the necessary beauty. Others in the cast are Joseph Schildkraut and Lionel Atwill. A 20th Century-Fox production.



"The Little Princess". Shirley Temple scores again—which is hardly a surprise. With an excellent cast helping her, Shirley romps across the screen in an endearing version of the well-known novel by Frances Hodgson Burnett. The child gives as polished a performance as ever and we will guarantee a few large lumps in your throat throughout the picture. Richard Greene, Anita Louise, and Ian Hunter play her guardian angels in this 20th Century-Fox technicolor film.



EIGHT YEARS SHE HAS WAITED TO PLAY THIS ROLE!

Deep in the heart of every actress lives the ideal role she longs to play—a role that embodies every talent she possesses. Now such a role has come to Bette Davis in "Dark Victory." Not a "character" part, but a natural, normal woman who faces all that fate can offer—all the sweet and bitter of life—all the joy and pain of love—and comes through the dark with colors gloriously flying. Eight years she has waited to play this role. We sincerely believe it's her greatest screen performance.

Warner Bros.

BETTE DAVIS in
"DARK VICTORY"
GEO. BRENT • HUMPHREY BOGART
Geraldine Fitzgerald • Ronald Reagan
Henry Travers • Cora Witherspoon
Directed by EDMUND GOULDING
Screen Play by Casey Robinson • From the Play by George Emerson Brewer, Jr. and Bertram Bloch
Music by Max Steiner • A First National Picture
Presented by WARNER BROS.

SALUTE TO

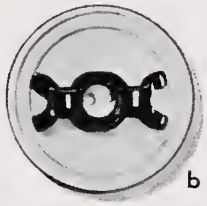
glamour

SALUTE to the ladies who love glamour.



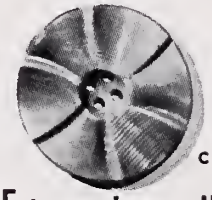
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SALUTE to the ladies who know that glamour is important but that it isn't everything.



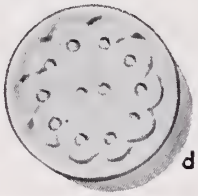
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SALUTE to the ladies who therefore care about little things.



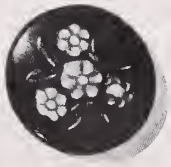
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SALUTE to such small things as the right buttons on the right frocks . . . the right clips and buckles, too.



d

AND greetings from Bailey, Green & Elger who make the right buttons and clips and buckles every time.



e

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Movies of the Month



"Three Smart Girls Grow Up" brings us starry-eyed Deanna Durbin in another charming story of the three sisters who delighted you in "Three Smart Girls". Deanna frolics through the picture with songs to melt your heart. She plays the same Cupid, matchmaker tricks, arranging for her sisters, Nan Grey and Helen Parrish, to fall in love with her choices. See it to chase away nerves, for sheer relaxation. A Universal production.



"Oklahoma Kid" brings James Cagney to the screen in a rôle as natural to him as brushing his teeth, that of a two-gun, steely-eyed western outlaw. Not only a good story, but an excellent cast make it completely worthwhile. Warner Bros. have given Cagney, Humphrey Bogart, Rosemary Lane, Donald Crisp, and Harvey Stephens, for his supporting cast, and Bogart, true to form, succeeds in icing your blood as the "heavy".



"Hotel Imperial" is the important début of Paramount's Isa Miranda, late of Europe, and a successful actress there. It's a picture you must see; a moving tale unfolded in the tiny town of Galicia, Austria, in the winter of 1916. Dramatic as a screaming headline, it is a picture you won't forget soon. Ray Milland and Reginald Owen add finishing touches. Good luck, Miranda—you're making an auspicious beginning!



"Blackwell's Island". Warner Bros. score again with a "meaty" story of a city's political intrigue. John Garfield, the sensational success of "Four Daughters" (keep your eye on this lad), gives a flawless performance as a crusading reporter. His pillar of encouraging devotion is charming Rosemary Lane. Added inducements to see it are Dick Purcell and Victor Jory. An excellent picture, an enthralling story, a good cast.

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Perc Westmore creating a *color-filtered* make-up for **Olivia de Havilland,** starring in Warner Bros. "Dodge City."

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but I said—"Well, you're Not!"



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Movies of the month

"LET Freedom Ring" is an MGM "mellerdramer", with a roster of actors to herald it as good. Nelson Eddy, Virginia Bruce, Edward Arnold, Lionel Barrymore, and Victor McLaglen are its principal stars, and that should be enough to induce you to see it. Arnold does his usual excellent acting, this time as a decidedly unpleasant political leader in the "smile when you say that" Western days. Virginia Bruce shines in all her blonde glory, and Eddy's voice is there to satisfy music lovers.

"Beauty For The Asking" has as recommendation a cast including lovely Lucille Ball and Patric Knowles, a rising young player who is destined for stardom. Remember Lucille's fine work in "Stage Door"? She gives you your same money's worth in this absorbing behind-the-scenes story of the business of beauty, a plot woven around beauty salons and their patrons. Miss Ball plays a sympathetically warm part of a young girl who for a time is determinedly in love with the wrong man. It's an RKO-Radio production.

"The Adventures of Jane Arden", with newcomer Rosella Towne and William Gargan, is a newspaper-mystery story . . . one of those best-sellers that result in hundreds of young girls muttering, "Gee, but I'd like to be a girl reporter!" Jane Arden is a plucky ace news reporter who hops, skips, and jumps about the country, ferreting out with amazing shrewdness all kinds of sinister criminals. James Stephenson, Benny Rubin, and Dennie Moore also are in this Warner Bros. picture. An entertaining, unpretentious movie.

"You Can't Cheat an Honest Man". You may not believe that, but W. C. Fields, Edgar Bergen and Charlie McCarthy, Constance Moore, John Arledge, and James Bush are all conspiring in this picture to persuade you of it. It's a rare thing indeed, when two such funnymen as W. C. Fields and Charlie McCarthy get teamed together, and the results are exactly what you would expect. It's funny, boisterous, and scarcely subtle. Fields, who is Larson Whipsnade, the circus genius, bumbles around in his usual clumsy, stammering, hilarious manner, with Charlie whining in his wake. See it if you need to laugh. Universal.



CONSTANCE BENNETT
and
ROLAND YOUNG
* Bright Stars of
"Topper Takes a Trip"
A Hal Roach-United Artists' Picture

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presents in this issue

112 Movie-influenced fashions for you

7 American men

7 Hollywood coiffures

22 Aids to loveliness

2 Who won the nation

140 Beautiful photographs

3 Miracles of movie make-up

11 Nominees for Glamour

16 Movies of the month

4 Star-designers

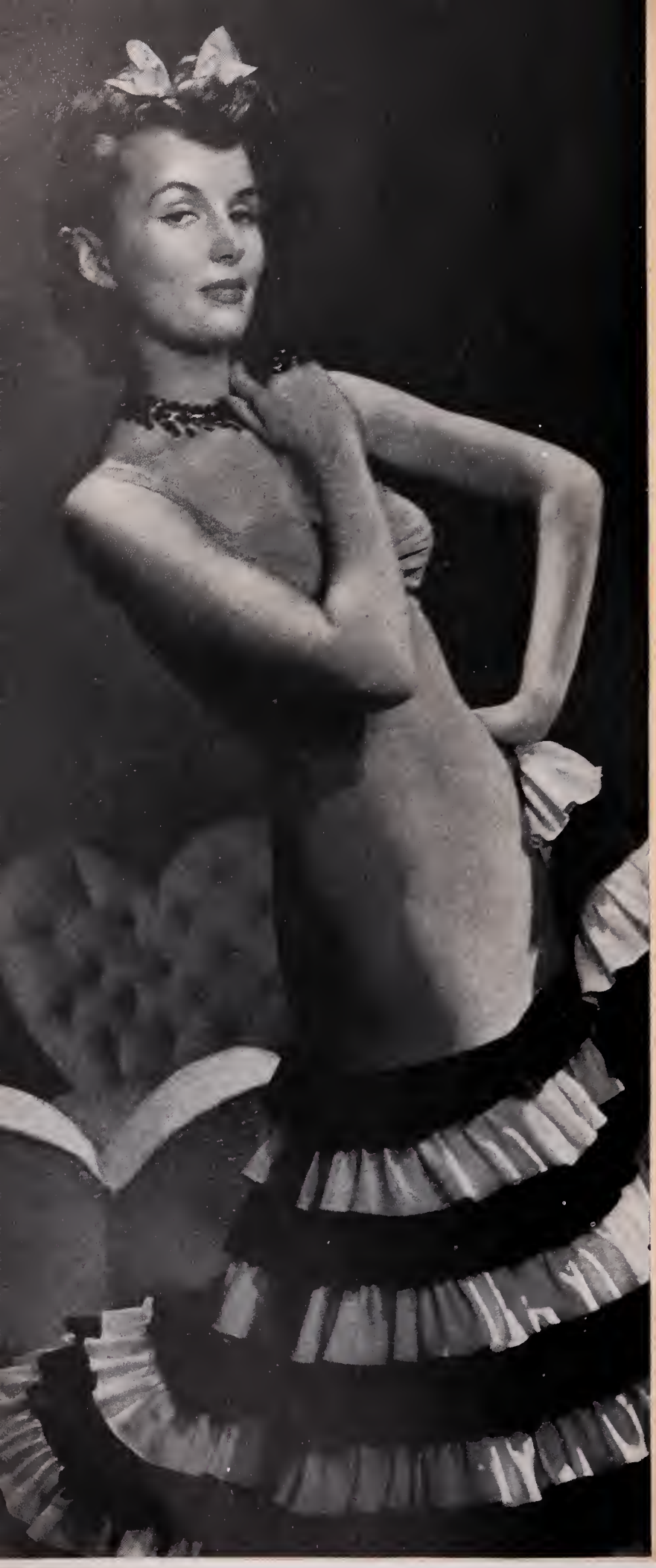
April, 1939

Cover Photo, Hurrell
Glamour-Makers, 31
Prologue, 33
America's Glamour Center, 34–35
Costumes to Clothes, 36–37
Fine Figures? Of course!, 38–39
What is Glamour?, 40–41
This is Glamour, 42–43
Best-Dressed Pictures, 44–45
Double Features, 46–47
Fashions from Hollywood, 48–51
Cinderella 1939, 52–53
Complete Showing, 54–55
What I Expect of My Clothes, 56–57
Added Attractions, 58–59
Taken from Life, 60–61
Designers to the Stars, 62–63
Hollywood Influence, 64–69
Our American Men, 70–71
7-Day Plan for Beauty, 72–73
Self Discovery, 74–75
Beauty Begins, 76–77
Case History of Lombard, 78–79
Two Who Won the Nation, 80–81
Hollywood Hair, 82–83
Isa Miranda, 84
Portfolio of Hollywood Designs, 85–88
Glamour Aisle, 105–114
Through the Looking Glass, 117–123
The Stars Entertain, 129–132

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Illusion

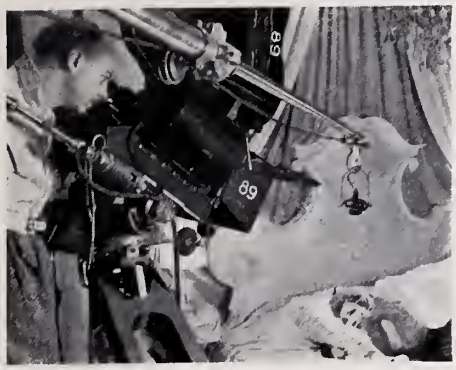
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Cameraman



Sound track man



Make-up artist



Hairdresser



Make-up check-up



Dress consultation

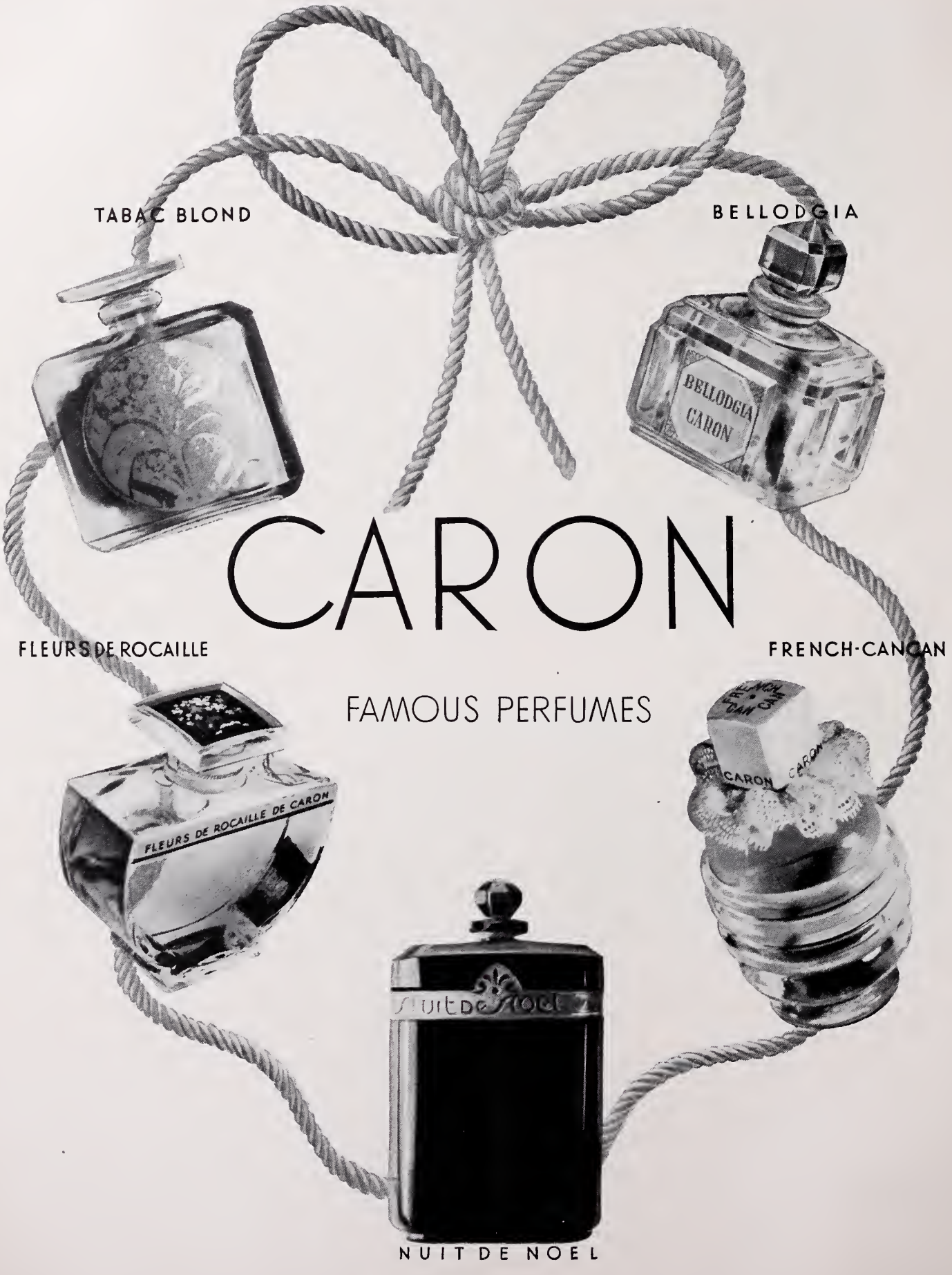


Making the dress



Pleasing the public

Glamour-makers — those unsung heroes and heroines who never appear before the camera, and must take their glory in a credit line that the audience seldom sees. The director who commands a re-style on an actress, from posture to facial expression; the cameraman who soon learns a girl's best features and where to "shoot from"; the sound man, the "face-makers", the hairdressers, designers, craftsmen,—all the way through the long list of folk who make stars stars, and create glamour where none grew before. We can't take you to Hollywood and put you in their hands. But we can bring them to you, these glamour-makers and their work, via the written word, the telling photograph.


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Prologue

THEY say Eve started this feminine pursuit of personal adornment. And the grey-beards have been calling her and her daughters ugly names ever since. "Woman is shallow and frivolous in her incessant interest in her appearance."

But we women are as we are—our dispositions reflecting the vintage of our coats, our morale colored by our lipsticks, our courage bolstered by a new hat, our serenity aided by the knowledge men find us pleasant to look at. Frivolous? No, we are the realists.

This new magazine, Glamour, first admits what all of us know—that most of the happy experiences in daily living come to the attractive woman. It may not be fair or right—but it's true. Recognizing that, Glamour insists that every woman can look more attractive and be more attractive if she is willing to try. It is this credo that lies back of every article, every picture.

Last, Glamour is a magazine for those women who count the dollars and the hours they spend in the important pursuit of feminine loveliness—but who are just as much mothered by the old Eve as the most luxurious lady in the land.





A NOT-TOO-LITERAL MAP OF THAT MYTHICAL LAND OF LOVELINESS, HOLLYWOOD

AMERICA'S GLAMOUR CENTER

ENTERTAINMENT is Hollywood's business. But its by-product and most powerful magnet is glamour. Glamour . . . that strange chameleon word with a different meaning for each user . . . what is it? Enchantment, illusion, witchery? Yes, but more than all three of these. Glamour is a quality each of us sees in some other human—and wishes she possessed.

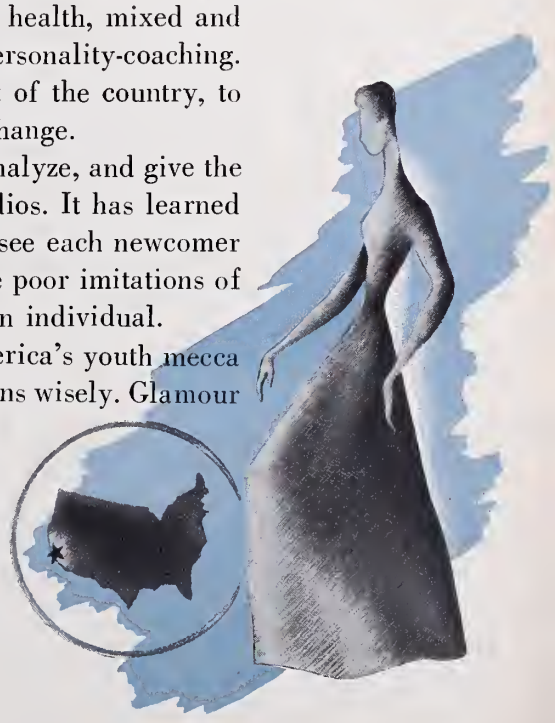
And Hollywood, more than any other place, knows the art of remaking men and women into a closer likeness of our wishful thinking. Of course it's illusion. Movie stars are mere flesh and blood, little different from all of us. Our minds know this, even as our eyes see beauty—and it makes the enchantment of Hollywood all the more tantalizing.

There goes the star parade—slender, graceful women with beautiful faces, shining hair, lovely clothes; handsome men with charm, vitality, magnetism. Their camera lives and personalities radiate this thing we call glamour. We watch them with more than envy or pleasure. We watch them with curiosity. Knowing that a sea-change has been worked on normal people, we look to discover how we can work a miracle on ourselves. We give up, sure that there must be some special magic in that land called Hollywood.

It is true. The world of directors, producers, and cameras *has* a special magic. It is a potent brew of ambition, work and health, mixed and watched over by wizards of make-up, designing, and personality-coaching. But that potion can be distributed throughout every part of the country, to everyone with the ambition and willingness to learn and change.

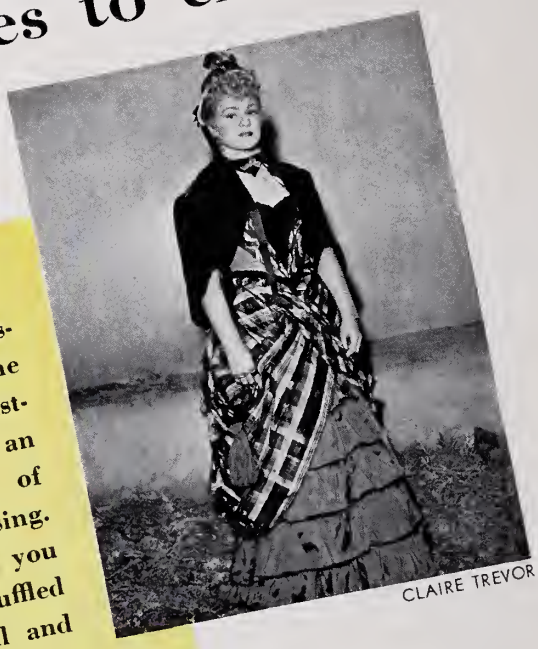
Hollywood is generous. It will photograph, analyze, and give the results that come from those vast laboratories called studios. It has learned that everyone has potential glamour, and is delighted to see each newcomer cast off her drab and dull self. It has learned not to create poor imitations of existing stars but to develop each young "potential" as an individual.

And perhaps the greatest contribution of America's youth mecca is this new wisdom. Hollywood cautions you to use its potions wisely. Glamour is your safeguard, the magazine that will let Hollywood talk to you, tell you its aims, techniques, achievements. Read its ways to beauty and charm. But remember to use them, not to imitate, but to give to your own personality and appearance a bit of the brilliance and radiance every woman needs in her own daily life. Let this magazine be your distiller of the right way to use Hollywood.



From costumes to clothes





CLAIRE TREVOR

YOU go to see the great costume pictures. You come away recalling a lovely dust-ruffled hem, the charm of an 1850 bonnet, the flutter of ribbon through a lace casing.

And then in the shops you find a frock with a dust-ruffled hem, a 1939 hat, small and knowing but a poke-bonnet, a slip topped by a ribbon and lace casing. Perhaps you remember the movie. Perhaps not.

But you can be sure that modern designers remember and are inspired by these costume pictures. And when you see Anita Louise in "The Little Princess" or Merle Oberon in "Wuthering Heights" or Claire Trevor in "Stagecoach", note the charming costumes well, for you will be sure to see something of them again.



MERLE OBERON













ANITA LOUISE, wearing a costume from "The Little Princess", a 20th Century-Fox Picture, in which she appears with Shirley Temple and Richard Greene. Notice the eyelet embroidery on the shirt-waist blouse.


1
2
3
4



Fine Figures? Of Course!

The stream-lined perfection of the famous Hollywood figure is no matter of chance. But the movie girls manage to turn this beauty routine into pleasant relaxation. It may be exercise but it is also a lot of fun. 1. Hedy Lamarr 2. Sonja Henie 3. Margaret Lindsay 4. Anne Shirley 5. Ginger Rogers 6. Alice Faye, and 7. Carole Lombard















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MISS COLBERT SAYS "GLAMOUR IS THE HEIGHT OF SEDUCTIVE ARTIFICIALITY." IN ANSWER TO QUESTION WHO HAS IT, SHE BELIEVES THIS QUESTION SHOULD BE ASKED A MAN. IN ANSWER TO QUESTION DOES SHE USE IT HERSELF, SAYS "DEFINITELY NO."

ERN

ON

SYMBOLS

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GLAMOUR IS ILLUSION IN THE EYES OF THE BEHOLDER. A NEBULOUS SOMETHING THAT PRETENSE IS OFTEN MISTAKEN FOR. THE MOST GLAMOROUS GIRL IN HOLLYWOOD IS BROOKS HAYWARD= GINGER ROGERS.

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CATIONS GRAYBAR BLDG

JOAN CRAWFORD SAYS: "GLAMOUR IS THAT INVISIBLE AURA WHICH ADDS BRILLIANCE TO CHARM AND VIVIDNESS TO PERSONALITY", INA CLAIRE AND KATHERINE HEPBURN ARE CRAWFORDS CHOICE FOR TYPIFYING GLAMOUR.

ROSALIND RUSSELL SAYS: "GLAMOUR IS A QUALITY THE POSSESSOR IS UNAWARE OF POSSESSING. THE MORE AN INDIVIDUAL GROWS WITHIA HERSELF THE NEARER SHE COMES TO ACQUIRING THAT ILLUSIVE QUALITY"

JULIA HOYT AND BETTE DAVIS ARE RUSSELLS CHOICE FOR

GLAMOUR

AGNE REGARDS=

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MANY PEOPLE SAY YOU EITHER HAVE GLAMOUR, OR YOU HAVEN'T A CHANCE TO GET IT. I AM NOT CERTAIN THAT IS CORRECT. I HAVE ALWAYS THOUGHT OF GLAMOUR IN WOMEN AS SIMPLY THE ADVANTAGEOUS USE OF THEIR FINEST TALENTS AND GIFTS. IF I HAVE ANY GLAMOUR IT MUST BE A REFLECTION OF MY DEEP AND SINCERE DESIRE FOR A FULL EXPRESSION OF MY LIFE=
ALICE FAYE.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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GLAMOUR MAGAZINE, CONDE NAST PUBLICATIONS=
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I CANT SAY THAT I HAVE ANY GLAMOUR, FOR GLAMOUR IS ALWAYS SOMETHING SOMEONE ELSE HAS--USUALLY SOMEONE FAR AWAY, OR UNATTAINABLE, OR MYSTERIOUS, JUST AS FARAWAY LANDS ARE GLAMOUROUS=
DEANNA DURBIN.

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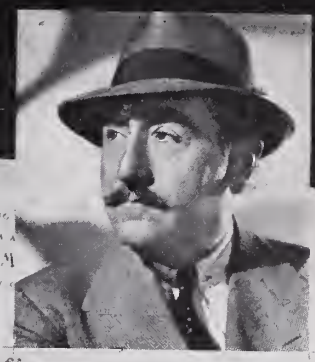
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GLAMOUR MAGAZINE=
CONDE NAST PUBLICATIONS GRAYBAR BL GTON AVENUE=

I PREFER THE WORD MAGNETISM RATHER THAN GLAMOUR WHEN SPEAKING OF A MAN. IT IS THE EXPRESSION OF A DYNAMIC BUT PERFECTLY BALANCED PERSONALITY, PLUS COMPLETE NATURALNESS. ANOTHER WORD FOR CHARM. I HAVE TOO MANY ACQUAINTANCES WHO I THINK POSSESS IT TO MAKE MYSELF UNPOPULAR BY NAMING ANY PARTICULAR ONE. SURE, I'D USE IT PURPOSELY IF I COULD, BUT I HAVE NEVER KNOWN ANYONE WHO COULD ORDER IT UP LIKE A CHOP IN A RESTAURANT=
DON AMECHE.

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GLAMOUR MAGAZINE=

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GLAMOUR IS A THING MEN TALK ABOUT AND GIRLS POS
HASN'T BEEN A GLAMOUR BOY ON THE SCREEN SINCE RUDOLPH
VALENTINO. DOTTIE LAMOUR HAS IT. SO HAVE HEDY LAMARR AND
CAROLE LOMBARD AND A FEW OTHERS WHOSE NAMES I WON'T MENTION.
WHY INVITE COMPETITION? THINGS ARE TOUGH ENOUGH WITH FELLOWS
LIKE CLARK GABLE AND ROBERT TAYLOR ON THE LOOSE. AS FOR
WHETHER I HAVE GLAMOUR, WHO AM I TO RUN MYSELF DOWN? DO I
USE IT? NOW YOU WOULDN'T EXPECT ME TO GIVE AWAY THE SECRET
OF MY TECHNIQUE WOULD YOU? AS I'VE ALREADY SAID, THINGS
BAD ENOUGH AS IT IS=
CHARLIE MCCARTHY=

ADOLPHE M

January first 1939.

Glamour: Magic: a spell or charm, as one which deceives the sight.

Not much help from Webster. While I will not attempt to give a definition I can tell what one has to have to achieve it. Beautiful teeth, lovely nose, clear skin, chic, slimness, perfect diction, love of music, at least two foreign languages. A foreign accent helps here in America. Slender, hands, beautifully kept, and well groomed hair. An erect carriage, trim ankles, small slender feet. One does not have to have beauty but distinction. Good taste in everything. Some job, what? Has anyone got all of these attributes? I doubt it. But the following have some and many have almost all of them.

Garbo,
La marr,
Duchess of Windsor,
Irene Castle McLaughlin,
Carole Lombard,
Claudette Colbert,
Irene Dunn,
Ginger Rogers,
Lady Alexandra Metcalfe,
Benita Hume,
Duchess of Kent,
Yvonne Printemps,
Bette Davis,
Verree Teasdale
Comptesse de Limur, daughter of Chaliapin,
Alice Faye,
Lily Pons,

t this will give you an idea of what I think



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GLAMOUR MAGAZINE
CONDE NAST PUBLICATIONS GRAYBAR BLDG LEXINGTON AVE
GLAMOUR IS SOMETHING THAT CANNOT BE ACQUIRED. ALL THE
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WOULD LIKE TO RESEMBLE THAT IS HER ANSWER UNQUOTE REGARDS
ANN SHERIDAN WARNER BROS PICTURES INC

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WHAT IS GLAMOUR? Who has it? We thought that if anyone would know, that authority would be a movie star, or a whole host of movie stars! Here are the answers. No two alike, some complete contradictions of others, but all interesting. On the next two pages we go into the matter more deeply and come to what we like to call a Hollywood opinion.

This is Glamour

And here are some of the people the screen stars themselves think possessed of the quality

1. **Brook Hayward**
2. **Katharine Hepburn**
3. **Clark Gable**
4. **Carole Lombard**
5. **Dorothy Lamour**
6. **Greta Garbo**
7. **Hedy Lamarr**
8. **Robert Taylor**
9. **Paulette Goddard**
10. **Bette Davis**
11. **Irene Dunne**

THE word was practically coined in Hollywood. Now what does Hollywood think of the word . . . the quality? Pictured here are those men and women and the one child whom the glamour girls *and* boys think glamourous.

"The most glamourous girl in the world," reads Ginger Rogers' wire, "is Brook Hayward." Miss Brook Hayward, in all her infant glory, is pictured for you, first on the next page. She is the daughter of Mr. and Mrs. Leland Hayward (Margaret Sullavan) of New York and Hollywood. This doesn't help us much. We can't go back to infancy. Does Ginger mean that the serene innocence of childhood is her definition of glamour?

Katharine Hepburn, pictured on the next page, was the choice of Joan Crawford. Could it be the chiselled features, the direct and tangy Hepburn personality that drew this compliment from Crawford? A left-handed compliment from Charlie McCarthy gives Gable a slight edge on male glamour. So a rough-and-tumble type can be glamourous too, evidently. Carole Lombard, choice of both McCarthy and Adolphe Menjou? This ought to be home ground for any student of glamour. Blonde, beautiful, intelligent and talented . . . surely Lombard would be anyone's choice. Dorothy Lamour has a throbbing, torch-singer's voice, is dark and round, and nice to look at. Lamour was a McCarthy selection.

When Menjou lists Garbo as glamourous, you get a picture of glamour as a cool, aloof, almost mysterious quality. When he adds Hedy Lamarr's name, you swing to a contemplation of the warm, dark, rich beauty of the Viennese girl. For surely, this is glamour too! Robert Taylor, a smoothie turned rough-and-tumble of late, receives the same McCarthy treatment that Gable got. Paulette Goddard makes the grade on Menjou's list. Consider Goddard's smile, her bright eyes, for vitality is a glamour component. Bette Davis was a Menjou choice as well as Roz Russell's. Since Davis has so often hidden her personal charm under rôles that are far from those of ladies, you can begin to see that glamour



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and the integrity that does jobs well go hand-in-hand.

Irene Dunne, a Menjou nominee, is also the author of a very long and very nice letter to us concerning this matter of glamour. Let's look at that first.

"The surface glamour, as I see it," says this charming star, "is an attractive appearance supported by personality. The *real* thing is an attractive personality supported by character. One fades with time and chance, the other endures."

But the surface is important, Miss Dunne agrees. To explain it, she says, "A man is trying to use it when he has his suit pressed and his shoes shined. We women make use of cosmetics and perfumes and clothes. Yes, I most certainly do try to make use of these material aids to glamour."

Claudette Colbert tells us that she thinks glamour is the height of seductive artificiality, and she definitely does not use it for herself. But her *fans* think this Paramount star has plenty of it. Little Deanna Durbin, singing star of Universal Studios, says that "glamour is always something someone else has." A modest little girl and a pretty glamourous one.

"If I have any," Alice Faye says, "it must be the reflection of my deep and sincere desire for a full expression of my life." Don Ameche prefers the word magnetism for describing this quality in a man. He says frankly, that he certainly would use it if he could.

"Something men talk about and only women possess," is the opinion of Charlie McCarthy. Ann Sheridan, Warner lovely, gracing this month's cover, wires that all the glamourous women she has known have made no effort to acquire it. But her afterthought in a conversation with us indicates her belief in external aids. The very length of Adolphe Menjou's list indicates his idea of the versatility of glamour.

Have we a Hollywood conclusion? Only that glamour starts with the external self, but includes the development of your individuality, the acquisition of those inner qualities of vitality, warmth, intelligence, and many other intangibles.



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MADELEINE CARROLL WEARING AN EDITH HEAD GOWN FROM THE PARAMOUNT PICTURE, "CAFE SOCIETY"

"Cafe Society", Paramount's latest gift to fashion-conscious film-fans, gilds that delicate English lily, Miss Madeleine Carroll, with the lavish creations of Designer Edith Head. Playing a wealthy, hoydenish, but heart-of-gold sort of girl, Miss Carroll flits from smart restaurant to gay night-club, and even does a terrifying bit on an aquaplane. Though Head has designed a goodly number of sports and daytime things for this picture, its fashion significance is primarily based on a distinguished presentation of the wide-skirted, glittering ball gown. Best example of this fashion is worn by Miss Carroll in the photograph on the opposite page.

"Kentucky", blessed with the lissom loveliness of Loretta Young, is 20th Century-Fox's bid for fashion fame. Posed against a background of blue-grass, blue-blooded horses and feuds between blue-blooded families, it best lends itself to the sort of sports and daytime classics so dear to American women. And except for one or two fragile summer evening frocks, that is exactly what Designer Gwen Wakeling has given it. Best example of these clothes is the impeccably tailored tweed suit Loretta Young wears in the photograph at the right.



LORETTA YOUNG IN A WAKELING SUIT—20TH CENTURY-FOX'S "KENTUCKY"

Two of the season's best-dressed pictures



Double features



PRINCESS BABA—UNIVERSAL



SUCH cumulative fun comes from watching your wardrobe grow out of a limited number of clothes. And the job of "hitching them up" so that they hang together is just as simple as it can be. Look to the left and see what we have done with a three-piece suit, a two-piece dress and a blouse. These are the kind of clothes that Hollywood lives in and loves. For in addition to their other special attractions, they are colourful and comfortable.

On this page is a two-piece natural hopsacking blouse and skirt. The shirred elastic waist-band is repeated in clusters on the skirt. For the second costume, the skirt is used to accompany the striped and shirred cotton blouse (first, opposite page). The California Shop, New York. Next, a three-piece fashion plot, jacket, skirt and polka-dot blouse. As first shown, it is quite ready to go to town. You can see it next, sans jacket, and completely relaxed for a day in the country (Bernice Dinwiddie, Berkeley).

Now, notice how closely they reflect the feeling of the four stars' clothes at the bottom of the page. In the first photograph, on the page opposite, Princess Baba (who makes her screen début in Universal's "You Can't Cheat An Honest Man") wears a frock designed by Agnes Barrett. Raspberry crêpe tuck-in blouse and contrasting natural wool, gathered skirt (O'Neill's, Baltimore).

Frances Robinson of Universal wears an overblouse with the detailed precision of a military jacket. Shirley Ross in "Waikiki Wedding" wears an Edith Head design. Another snug, two-piece frock, collarless overblouse etched in white piping.

Gladys Swarthout in "Ambush" wears a three-piece costume, designed by Valentina. The jacket, a glorified windbreaker type, is collarless. And it buttons to the snug-fitting waist-line, just overlapping the wide skirt-band.



FRANCES ROBINSON—UNIVERSAL



SHIRLEY ROSS—"WAIKIKI WEDDING"



GLADYS SWARTHOUT—"AMBUSH"

Fashions from Hollywood

Prizes and pitfalls in borrowing styles from the stars

THE prizes will be new silhouettes, new coiffures, a clever way to use accessories, the treatment of a neck-line, the very emphasis Hollywood puts on youth. These you will watch for and capture and use to bring some of the light and life of Hollywood to your wardrobe.

But there are pitfalls! The peculiar needs of the camera require treatment not always applicable to our own clothes. Fine tucks, intricate seaming—the dressmaker details that lend distinction to our clothes, are of little value to Hollywood. They don't show on a screen. Rather, contrast of light and dark, superb fabrics, furs, jewels—these have been found best for screen clothes. But don't let their beauties trick you into careless copying.





Do borrow a bit of the Crawford drama by pinning lilies-of-the-valley to your evening frock belt, or some of the fragile feminine charm of Joan Bennett, by edging a low neck-line with full, white ruffles.



Don't let Ann Miller's camera corsage (a trifle too glittering for you) trick you into a bad imitation.



Do bag a snood for your down hair-comb and gather to your own self some of that fabulous Lombard chic.



Do take a bright evening tip from Olivia de Havilland and have an embroidered chiffon kerchief to top your hair, to match the frock's bolero.





Do shadow a low, shaped neck-line with an edging of dark pleated net as worn by the lovely Anita Louise



Don't let the Rogers glamour confuse you. This elaborate frock was designed by Greer for a spectacular Rogers-Astaire dance number and not for your evening wear.

Don't make the mistake of trying to emulate Ellen Drew's beautiful tunic of lamé and rich fur unless both the lamé and fur aré of fine quality. Impossible on a shoe-string.



Don't take this drapery too literally. It is meant only for a figure as perfect as is Loretta Young's.



Don't steal the Crawford splendor too often. Lavish fur-bordered suits are not meant for most of us.



Don't get too fussy with feathers, lovely though they are. Their expert use on this dress of Lucille Ball's is difficult to copy. and even more difficult to wear.



Do indulge your love of the romantic by a warm weather evening frock of sheer cotton like this of Loretta Young's with gay ribbon run through the lace beading.

Borrow with a bit of care



Do—if your heart is set on furs—have a short fox jacket like Lucille Ball's for over-suit-wear right now. You'll find it a brilliant companion for evening wear too.



Don't try for the too-dramatic by copying Jeanette MacDonald's fur-trimmed costume. For most of us, a conventional suit is a more practical investment.



Do vary your suit lapel "spice". See how it changes the feeling of a suit. Try a large jewelled clip like Merle Oberon's or an ivy spray like that of Loretta Young's.



Do match the bows in your upped evening curls by three tiny bows on one narrow shoulder strap—as does Shirley Ross. It gives you a delightfully frivolous look.

CINDERELLA



THERE was a young lady named Cinderella who lived a long time ago. She had two very mean sisters who made her sit by the family hearth, and sweep up the family ashes, and she never went any place, and she wouldn't have had any clothes to wear if she had gone. Her sisters saw to that. Cinderella was a nice little thing, though a trifle spiritless for modern taste, and she would probably still be sitting by the hearth if it hadn't been for that fairy godmother of hers.

Times have changed, but Cinderella is still with us. Not just one little Cinderella, but literally thousands, nestling by their home hearths. Resigned to their collective fates. Waiting for some modern equivalent of a fairy godmother to come along and change everything. They haven't a pair of nasty sisters, but they aren't lacking in excuses. They think charm and beauty and glamour are all things you are born with, or you buy for a fortune, and that's that. They say they haven't time or money or beauty to begin with, and they let it *go* at that, weaving their sweet dreams at night, resting on their poor excuses by day.

It would serve them good and right if no one ever bothered about them. If they never heard of the twentieth century fairy godmother known as modern American production, they would only be getting what their inertia deserves. But the story is too good. It has to be told. *Any* average girl can have enough charm and beauty and glamour to make her life happier, more worth the living. She can have these things if she wants them.

For in 1939, and in America, all you really need is an inclination and the sense to organize that inclination in a productive fashion. We are all agreed that it starts with looks (perhaps ends with a richer, more valuable point of view—but that comes later). And when you consider all the inexpensive, easy-to-use, time-saving aids to today's beauty, then a fairy godmother of the Cinderella kind is neither necessary nor advantageous.

Let's call all these qualities "glamour." That means charm and beauty and personality. Now glamour in its highest sense is not merely a matter of good grooming. But good grooming is terribly important to glamour. Watching your diet for health and for weight—this is a step toward glamour. For you can't have shining eyes and a clear skin and a spring to your walk, *and* a lithe figure if you aren't healthy. And if you haven't these things you can't be glamourous. Keeping your skin clear and smooth, knowing your make-up is right for your colouring—this is a step, too. Keeping your hair shining and bright, your nails always well-manicured, your very stocking seams straight, these are steps toward beauty, toward glamour.

"Oh pooh!" you may well say, "what has my hair got to do with being glamourous?" A great deal young lady, a great deal. Not until your mind is completely at rest regarding your appearance are you free to go into any of the higher matters of charm and personality. The knowledge that your hair is not at its best, or your nails look neglected, can put an awful burden on a sparkling personality —can tongue-tie a witty girl, certainly silence a shy one. Giving yourself a clear conscience regarding your appearance is like giving yourself a social



1939



security card of unusual significance. You are suddenly free to develop your personality along more exciting lines. You are free to analyze yourself, the way you talk, the very things you talk about, to begin to understand what makes one person more charming than ten others, to use this knowledge for yourself.

Of course, by good grooming isn't meant any Miss Priss sort of thing. Carole Lombard can let her blonde hair fall all over her face, or spend half a picture brushing it out of one eye, and still be glamourous. But sleek or tumbled, the Lombard's hair is quite remarkable, soft as a baby's, brushed and shining. Myrna Loy can pop out of an airplane



with a big smudge of dirt down one side of her face, and still look like everyman's idea of a glamourous woman. But the face under that smudge is clear and fresh and rested-looking. That's not an accident, any more than the beauty of Lombard's hair is accidental. Both are the result of care and thought and effort and *time*.

Now for the little matter of time. Some of you may say sharply that you haven't the time that the movie stars have to waste on *your* looks. In the first place, that kind of time is not wasted (or do income tax figures lie?). Secondly, let's get rid once and for all of that misunderstanding concerning the leisure of Hollywood stars.

These glamour girls of the movies are frequently subjected to the longest working days in this country. From six in the morning until midnight is not unusual when a picture is on a schedule. Yet these women manage to take care of their beauty, to get enough sleep, to watch their diets, and to get plenty of exercise. It means that their leisure time is carefully scheduled to include these duties. It means that they know the true value of every minute of their time, that they make each of these moments really count.

Hollywood beauties do not wait until the night before an important date to take care of hair and nails and skin and eyebrows and a hundred-and-one other little details. They know that beauty and glamour are composites of many small details—that the care of these details at all times has a cumulative effect amounting to glamour. These are the things you too should know.

And as for money, yes, the stars have plenty of it. But again may we stress modern American production methods. Beauty aids are no longer beyond the reach of the average purse. Nor are good clothes, the kind that do you justice, beyond the reach of that purse. You don't have to moan over the extravagant chic of Loretta Young's costumes. You can be just as effective in something that costs a great deal less. For today we have inexpensive clothes of charm and distinction, clothes suitable for any occasion, available to all of us, in all parts of this country.

And we propose, in this book, to show you how to get the best results out of your time and your money and your efforts. We want to tell you about these clothes, these aids to beauty. We want you to stop being a little Cinderella-sit-by-the-fire. We want you to stop letting these things get you down. If steam-heated rooms have taken the life out of your hair, let us tell you about scientific, healthful ways to help put those seventeen-year-old lights back in your locks. We want you to know about creams and lotions that care for your skin, that enhance its natural charm, that do not cost a fortune. We want you to know the story of modern make-up, the make-up that can turn an average-looking girl into one of (Continued on page 100)





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Complete Showing

1. Mexicana sports dress, divided into three colours. Bloused top and swing-free, flaring skirt. About $20. (Saks-Fifth, New York)

2. Chenille snood for town or country. $1.50. Aloha necklace and bracelet of seashells and mother-of-pearl. $5. (Marshall Field, Chicago)

3. Echo polka-dot scarf. $2.50. Tortoise-shell and wood charm jewellery. $1 ea. (Desmond's, Los Angeles.) Suède belt (Stern Bros., New York)

4. Marquisette evening frock, bodice and sleeve shirring. About $20. (Lord & Taylor, New York)

5. Bed-of-flowers dinner hat, embellished with taffeta bow. Around $4. (I. Magnin, San Francisco)

6. Silver or gold mesh snood to ensnare every hair-do. Under $4. (J. W. Robinson, Los Angeles)

7. Plan for a bright spring meeting. A Louise Mulligan print frock. About $20. (Mabley & Carew, Cincinnati.) With it, a white straw hat upturned. (Ransohoff's, San Francisco)

8. Large, square and quilted is this bag with top-handle. About $3. And frosty-pink grape cluster necklace and bracelet. $5, the set. (H. & S. Pogue, Cincinnati.) Wrist-length Kay-Knot fabric gloves. $1. (J. L. Hudson, Detroit)

9. A "Chalfonte" cloche hat for that *young* spring look. $6. (Bullock's, Los Angeles)

10. Flat, but deep and roomy calf bag. $5. Iridescent pearls. $3. Duoplexsuede fabric gloves. Under $2. Calf belt. (Franklin Simon, New York)



What I expect of my clothes

olivia de Havilland

A BELIEVER in budgets expects a great deal of her clothes. I am an unswerving budgeteer, so I know. I'd feel like a cheat at solitaire if I overdrew my clothes allowance. Instead I buy clothes cannily. I rarely buy a dress that won't hold up a season, a coat that won't carry me through two or three, a hat that won't be the height of fashion for at least a month. When I plan clothes I should prefer to ignore the practical side of the situation. But my conscience asks questions that I cannot overlook. How many ways can I disguise the costume? How long will it remain in fashion? Will it wear well?

The lucky girl who gets plunged into a movie career automatically steps into the public eye. Regardless of her salary (and it's always assumed she's earning fabulous amounts), she is a "Cinderella Girl" and her wardrobe must fit her rôle, apparently never repeating itself. She's a "living example" whether she particularly wants to be or not. An actress may adore a cerulean blue jersey to the exclusion of everything else in her wardrobe. However, if she wears it to the tennis matches, to the races and then to the ice carnival people begin to comment. "Isn't she interested in clothes?" . . . "Is she sewed in it?" . . . "Can't she afford two dresses?"

Movie-careerists definitely can't dress as they please. We must buy the most disguise-able clothes available. It's the practical thing to do. For that reason, background dresses make up the bulk of my wardrobe. They are classic designs, very simply made—preferably pencil slim, princesse or dirndl type. They are of fine fabric, usually a solid colour but never in a shade that hits one sharply between the eyes. For a bright, definite colour is too easily remembered, too hard to disguise. The thing that all of them have in common is that each becomes an individual costume with the simple addition of new accessories, chunky jewelry, a tricky belt or a little jacket. I have found that wonderful things can be done with little jackets along the line of "wardrobe-stretching".

My favorite backgrounder is a navy crêpe street dress. So far I've disguised it (without detection, too) by adding, at different times, gay jewelry, a wide laced girdle, a quilted paisley bolero or accessories of rosy suède. Equally good tricks can be played with evening gowns . . . adding a bright bolero, carrying a large evening handkerchief in a wonderful colour, tying a broad girdle about your waist. I know a girl who has had reams written about her because she always wears white after dark. She has only three gowns but rivals Boris Karloff in disguising them.

I'm one of those people who becomes attached to clothes. I associate them with the people I met and the good times I had while wearing them. Certain clothes seem to become part of me and I hate to part with them. For that reason, I buy things that have the quality of wearability. My only other practical expectations of clothes are that materials don't crush or wrinkle easily and that the colours combine well with other shades. From an æsthetic viewpoint, my clothes must flatter me, be typical of me and never be the kind to make men say, "the things designers get by with these days".

I'm particularly fond of all shades of blue, green, wine and brown. I learned about colour recently when Milo Anderson tested every colour known to mankind for my Technicolor wardrobe in Warner Bros. "Dodge City". After days of experimenting he came to the conclusion that turquoise, coral, chartreuse and black did the most for me. I'm sorry every girl doesn't have an opportunity for such extensive colour tests. But she can do a little more experimenting than she usually does. When buying a new dress, take along a friend who knows something about colour and try on several dresses under strong daylight as well as artificial light to see which colour as well as which degree of colour does the most to flatter skin tones, hair and eyes. And it's fun to study combinations of colours, too. Milo says that in most cases, girls have been told that "they look wonderful in blue" and from that time on they cling to that colour without trying others. I found that I rarely wore any of the shades Milo discovered for me, but I intend to feature them in my spring ensembles.

Being only five feet three in this streamlined age, I usually expect my clothes to make me look taller. In millinery, I prefer to have the height of the crown do this as I never feel right in a be-feathered bonnet. The types of hats I like best are high wrapped turbans, fezes, sky-pointing berets and tailored felts. Gowns designed with high waist-lines give a short girl a long-legged look, so they're my first preference. Panels that run the length of the dress, vertical stripes, fitted and semi-fitted lines are also "height-stretchers", so they should never be overlooked by girls who want to "measure up".

Since I made my screen début in "A Midsummer Night's Dream", two-thirds of my pictures have been laid in some past period. This has naturally made me very period-clothes conscious and I feel that clothes typical of me must show some influence of the past.

For evening, I like Empire dresses, similar to those Milo Anderson did for me in "Anthony Adverse", or a modified version of the hoop-skirted costumes I wore in "Charge of the Light Brigade". I like the Gibson Girl feeling in street things, such as exaggerated shoulders, high neck-lines, shirtwaist and skirt combinations and little muffs. Even my playsuits and slack shirts carry a period note. Since there is an Edwardian influence in the season's trend, I am using tiny ruffles at hemline, throat and sleeves of play togs.

Doubt the girl who says she doesn't dress to please men. I do. I never wear silly hats that might embarrass the best beau of the moment, and I shy away from hats with wide brims or feathers that might annoy them during a dance. A few other masculine taboos I've discovered in feminine clothes are sweaters and furs that shed on men's suits, leathers with rub-off dyes, active sports clothes that are more decorative than practical, and too mannish garb. On the other hand, all men beam on a very feminine girl wearing clothes suitable to the occasion, fashioned of fine fabric, but subdued as to colour and cut.

The perfect wardrobe fits any occasion, but in Hollywood that really means a lot because of our climate. There must be summer (Continued on page 97)



". . clothes to make me look taller"



"... new accessories, jewelry, a new belt"





A group of finery that promises added attraction for basic clothes. The scarf, all aglow with satin stripes. The jewellery, light as spring. And those Wear Right fabric eyelet gloves. (Marshall Field, Chicago)



For the bright side of your life. A huge patent leather bag. Suède belt. (Bullock's, Los Angeles.) Wrist-length fabric gloves. Pearls. (Emery, Bird & Thayer, Kansas City)



To go with interesting afternoons and soft lights, a quilted capeskin bag. Kay-Knot gloves of a nubby rayon. Flower-tinkling jewellery. (H. Liebes, San Francisco; J. L. Hudson, Detroit; Higbee Co., Cleveland)

Added



She might have been borrowed from the family album for all of her quaint and picturesque 1939 look. For she wears a shirred pill-box and wimple. (Jane Engel, New York.) Her "petticoat" suit, blue wool, trimmed with polka-dot ruffles. (Desmond's, Los Angeles)



Beige and black will be seen together a great deal this spring. Begin with a simply-soft beige crêpe frock, unpressed pleats on the flowing skirt. (Chez-Rosette, New York.) Add a wide, crushed black patent leather belt. An onyx locket on a flat gold chain. (Bullock's, Los Angeles.) And a tiny, towering hat, perched at a very arrogant angle



These and your tailored spring suit will get on fine together. Calf bag, spiked with white stitching. Kay-Spun (doeskin back) gloves. Cloisonné locket, matching bracelet. (Franklin Simon, New York; J. L. Hudson, Detroit)

attractions



The hip-top jacket will hug you closer than ever this spring. And its partner, (the skirt) will swing with new freedom. This Molyneux version of blue nubby wool should be your pet. Buttons close the short, fitted jacket. Flared skirt. (Joseph Horne, Pittsburgh.) Hat from Florence Reichman, New York



How amiable is the redingote! It will accompany almost any dress without question. Of black wool, it is shown here with its own print dress, flower-bright and extremely practical. Plant a crisp, piqué flower in your lapel and wear spotless white gloves over your hands. (At Harzfeld's, Kansas City)



You may go half-way through spring and find the answer to that tailored need in a bengaline suit. This one has all the fine details of a "best" spring suit. All set with frou-frou at the neck-line and jewelled clips. (H. Liebes, San Francisco)



Taken from life

Jack Dawn, face-maker, works on Glamour's Editor

When we see the miracles of make-up on Hollywood stars, even the initiated are apt to think it's sleight-of-hand, part and parcel of the mystery of moviedom. Jack Dawn, Metro's artist, sculptor, and head of make-up, has long been famous for his fantastic achievements in changing faces. But convinced that the secret lay in the stars he used, Mrs. Thompson went to his make-up studio with an "I'm from Missouri" attitude.

She was convinced—though it took a life-mask, an afternoon, three different make-ups, 18th Century costumes, and some photos of herself she'd much prefer not to pass on to posterity.

Mr. Dawn calls it plastic make-up. We call it consummate art. For here are three studies in femininity that are worth analysis. A quite dazzling young lady of a French court was achieved by properly accenting existing features, a slight re-shaping of the lips and brows, and eyeshadow and mascara emphasis to bring out the eyes, and the addition of an undeniably flattering white wig. (Continued on page 90)





Designers to the Stars





ADRIAN, Metro's designing genius, famous for his knowledge of traditional designing, his fearless departure from tradition for the necessities of camera, star, and story. Shown here, a typical Adrian gown, designed for Norma Shearer in the picture "Idiot's Delight".

EDITH HEAD, Paramount's designer-in-chief, versatile enough to cope with clothes for a Mexican peasant, a lumberjack's woman, or the fragile fashions of "Cafe Society". Shown is one of her beautiful ball gowns worn by Madeleine Carroll in that moving picture.





ROYER of 20th Century-Fox, the designer of many moods, whipping out little shortie dresses for round Sonja Henie, and equally adept at creating incredibly lovely and picturesque clothes for Loretta Young. Shown—a Young frock in "Wife, Husband and Friend".

KALLOCH of Columbia, a charming young man who designs with tremendous intensity. His beautiful clothes for Irene Dunne, Hepburn and Jean Arthur have made him famous. Shown is that well-remembered dress Katharine Hepburn wore in the picture "Holiday".

Hollywood Influence

Five very important pages

YOU go to see a new movie and you come away, remembering its story, its mood. But that isn't all you remember. Eyes and brains are strange cameras. They catch and retain far more than you consciously remember. They hold on to a new hairdress, an interesting neck-line, a silhouette, a bit of trimming, an odd piece of jewellery, an amusing accessory.

Weeks later when you're shopping, your brain half-releases its image—and you find yourself saying, "I can't describe it exactly, but I'll know when I find what I'm looking for."

And that is the Hollywood influence. That is what has made American women insist on wide-shoulder lines, after seeing those hip-slimming lines on countless stars. That is what has made American women demand (for three years now) the easy-to-wear flared skirts, the waist-accenting nipped-in jacket.

Hollywood has one clothes rule seldom waived even for character or comedy rôles. The dress may be tawdry or elegant, rich or simple, worldly or country-girl. But it must make the wearer's figure look its best. (Stella Dallas is the only exception that comes to mind—and even there, in the earlier scenes, Miss Stanwyck was unmistakably well-built.)

Hollywood puts seasonal style trends secondary to principles of designing for the female figure. It knows that that figure must be dressed to walk gracefully, sit comfortably, and move before the camera without "clothes-consciousness". Movie designers create clothes that recognize and cope with the fact that women have hips, derrières, busts and tummies.

The average American woman doesn't want to dress "just like Colbert". But she does want to look as poised and happily unaware in her clothes as Colbert does in hers. This A. A. W. doesn't care to be a carbon copy of anyone. But she's smart enough (and there's that old retentive eye again) to steal a few of the charming details of a star-costume.

So let's admit we're under the Hollywood influence. It's a four-way influence, too. We want to look pretty and feminine. We borrow silhouettes, evening clothes and whimsies from costume pictures. We borrow countless accessory and silhouette ideas from modern-dress pictures. And we have taken over, lock, stock and barrel, the pseudo-masculine slacks, the ever-so-comfortable, though nudish, playclothes that California produces, and stardom first publicized.

On these next five pages, we admit our source and influence. "Juarez", the Warner Bros. picture starring Bette Davis and Paul Muni, tells the story of those unhappy Austrians, Carlotta and Maximilian when they were rulers of Mexico. You'll see Miss Davis in her loveliest clothes, all period costumes, but rich with inspiration for modern clothes.

"Zaza", the Paramount picture starring Colbert and Marshall, has made all of us ruffle and ribbon conscious.

And last is the influence of California climate on fashions for the entire country. In this issue we show just a few early birds. In another month, we will delve more deeply into this matter of real California play-clothes.



Bette Davis in "Juarez"







JUAREZ (soon to be released) with its grim, tragic story of Maximilian and Carlotta, has given much inspiration to American designers. That colourful Carlotta, with her repudiation of everything Mexican, and her insistence of fashions European, has invited fine reproductions of her jewellery, like the Order of Leopold jewelled and enameled cross pin above; the necklace (L. S. Ayers, Indianapolis). A true copy of her beautiful crown of flowers (Bonwit Teller, New York). Lace mitts (Stern Brothers, New York). The white net dress (Bullock's, Los Angeles)

ZAZA, that frivolous Can-Can girl, added a bright chapter to fashion by the piquant performance of Claudette Colbert. Perhaps her clothes were a shade too theatrical, but their true picturesque quality gave inspiration to practical applications in the Zaza manner. Here, on these pages, are clothes that reveal the borrowed quality of zest and feminine charm.

What could be more alluring than the complete femininity of the striped taffeta house-coat, at left (R. H. Macy, New York). Or the froth of a white organdie blouse (Broadway Dept. Store, Los Angeles). Or the saucy little sailor, swathed in veiling (Carson, Pirie, Scott, Chicago). Or, on the opposite page, that copy of the Zaza original. (From Marshall Field, Chicago.)







Colbert-Marshall-Lahr in Paramount's "Zaza"



Colbert in "Zaza"

Just— so casual



Loretta Young in "Kentucky"



Jean Parker, "Romance of the Redwoods"



Shirt-waist frock, a swashbuckling version, of Ruffin sports cloth (a spun rayon fabric). Cost is $7.95. (Lord & Taylor, New York)





Above, the classic opera. $6.50. (Foot Rest Shoes, New York) Toeless zipped sport shoe. Cost, $6. (Street Store, Los Angeles)



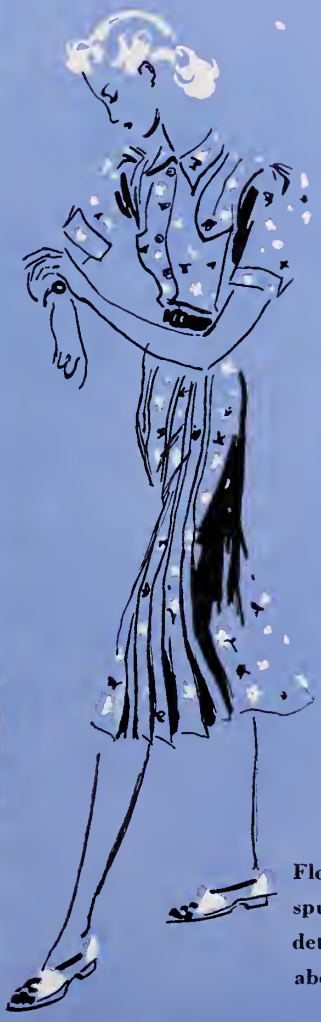
At left, another colour-bright sports frock of Ruffin sports cloth. Made brighter with an embroidered belt. $7.95. (City of Paris, San Francisco)



Classic terry-cloth tuck-in sweater. $1.50—and with it, chalk-white sharkskin shorts. Pleated perfection for carefree hours. $3.95. (Cotton Shop, New York)



Two for fun—one with wood platform sole and the other of cork. Cost about $5 per pair. (Both Bonwit Teller, New York)



Flower-fresh frock of Crisplin, a spun rayon fabric. Notice the detailed yoke treatment. The cost about $8. (May Co., Los Angeles)

Our American men



Tracy started a trend

YOU can't call them glamour *boys*, and the phrase sex-appeal is a little old-fashioned for these times. Well, the *phrase* is! But we haven't grouped these men for their beauty, box-office appeal or for their acting, though not one is lacking in any of these qualifications. Each is a distinctly different type. But they all have a certain comparable quality that makes them quite typically American. And that is why we chose them. They are good examples of the kind of attractive men who daily manage to flutter the female hearts of America. And so we will just call them "our American men" (even if two *are* British-born) and let it go at that. But not too far, you understand, not too far.

Most men think that most women spend most of their time discussing them in *most* unpleasant terms. That happens not to be true. If a woman doesn't like a man she dismisses him pretty quickly. She doesn't waste her time talking about *him*. She talks about the men she does like. She talks about the men she knows personally, or about her favorites in the movies. She says "Cagney . . . m-mm-mmm, when he runs around in that quick way of his, I just swoon". Or, if she is partial to Boyer, she talks about the way he lowers his head and just *looks* at a girl. Maybe it *was* Garbo or Hedy Lamarr or Irene Dunne he was looking at, but a girl goes home from the movies with the distinct impression that for a single moment there, the great Charles Boyer was really looking at her.

Here we have seven men . . . Tracy, Fonda, Stewart, Grant, Young, Milland and Garfield. The following slight attempt to analyze their charm is the product of a good deal more than a personal opinion. Though it's not exactly impersonal either. And listening at key-holes wasn't at all necessary.

We might as well start with Tracy since he's at the top of the page. We know a great many of you would be quite willing to stop right there. Well, we will stop for a few minutes.

Tracy is about as far a cry as you could possibly make (and still be heard) from that legendary movie star, Rudolph Valentino. Tracy is solid, substantial, realistic, where Valentino was smooth, sleek, and full of all the mysticism and romanticism with which millions of women could endow him. But make no mistake about it, Tracy is responsible for many a sharp retort to a doting swain or husband. Without any fancy trappings (let's hope M-G-M doesn't betray us by putting him in a gaucho costume), and without any particularly romantic build-up, Spencer Tracy has a powerful amount of romantic glamour about him. Quiet, controlled, gently but unmistakably male, he opens a door on the screen, walks into a room and walks off with the scene as far as the feminine audience is concerned. And, as opposed to the roistering type made famous by a man named Gable, Mr. Tracy started a trend and established the fact that the quietly rugged lean-on-me-type of man has as much glamour as his more (Continued on page 104)



Fonda, the farm-boy type



Stewart, the schoolgirls' sweetheart



Cary Grant, the casual sophisticate



Robert Young is always amused



Ray Milland has a winning manner



Garfield is an absolute authentic

MONDAY

Monday is Figure Day in the 7-day plan. Weekends, as a rule, are death to diets. A girl's first act on Monday morning, therefore, is to step on the scales. If she is a pound above or below that weight which she and her family physician have so carefully worked out, she *acts*. If she's over the mark she goes on a diet okayed by the doctor. As a rule a day of fruit juices and lean meat will take her down to her proper weight. She never lets that extra pound develop into more. She gets ten hours sleep on Monday night.

TUESDAY

Tuesday is Special Care for Complexion Day. An hour before retiring our girl gets to work on her face. She cleanses it thoroughly. Then soap, warm water and a complexion brush are briskly applied to face and throat. A magnifying mirror and a bright light are necessary at this point. Perhaps her neck needs a mild bleach or her tan is fading in streaks. She uses a lotion made of equal parts of lemon juice and glycerine, or a stronger one of one part Lactic acid, one part glycerine, and six parts rosewater.



SUNDAY

Sunday is sunshine day. It's the day when our girl alternately relaxes in the sun or at least in fresh air, and exercises all of her firm muscles. She plays a little tennis, skates or skis or swims, or rides, or just goes for a long brisk walk, depending upon the place and the weather and her own inclinations. The seven-day-planner is bound to look splendid on this day regardless of what she does. This is her day of relaxation, and she is actually caring for her beauty as much on Sunday, the seventh day, as she did all week.

SATURDAY

Hair has been systematically brushed each day during the week. Blonde hair has had several dry cleansings since the last soap shampoo. But Saturday is officially hair day, the time for a shampoo, oil treatment, tint, rinse, clip or whatever is needed. Perhaps a new coiffure, too, if the old one has grown ordinary. If the wave is slipping this is permanent day and if the hair has become too thick it's thinning day. The week's wardrobe is plotted, and harmonious nail lacquer chosen for a week's wearing.



PERC WESTMORE'S 7-DAY PLAN FOR BEAUTY

He is the make-up director for Warner Bros., and he says that no one admires beauty more than the man who makes it his business. But he knows the careful planning that lies behind all beauty.

For, says Perc Westmore, no woman escapes problems of beauty because she happened to be born beautiful. Before her is the task of preserving that perfection, grooming and accenting it. Before the woman who is not beautiful to begin with, he adds, is the task of creating that illusion.

And, says this man who has worked with the fabulous beauties of Hollywood, a woman must be beauty-conscious seven days a week. He believes, and we do too, that his 7-day calendar should be required reading for every woman.

WEDNESDAY

Wednesday is the day for "corners"—those little things one is apt to "cut" if a special day is not put aside for them. This is the day ladies who love beauty pluck stray eyebrows, whiten and soften both elbows and knees with a mixture of powdered pumice and lemon juice. On Wednesday, teeth are brushed with milled pumice. The lips are oiled to keep them soft and smooth. Eyes are cleansed with a good, soothing lotion. And on this day, Wednesday, our girl feels the full rhyming significance of the words beauty and duty.

THURSDAY

Thursday is experiment day. Most girls have no time in the morning, but before going out Thursday night new make-up is tried, a new way of applying eye-shadow or curling lashes is worked out. Grace and voice are checked. Is there a slump to the shoulders, a droop to the head? Deep breathing exercises followed by a saunter about the house with a book on top of the head will help. As to voice, is it too high-pitched or monotonous? Go to a Bette Davis picture. If you suffer by comparison, try to emulate hers.

FRIDAY

Friday is the day set aside for manicures and pedicures. Even if the regular manicure is scheduled for Saturday, it's a good idea to remove your nail lacquer on Friday and soak the fingertips in warm castor oil for several minutes, and then massage the fingertips into points. Both hands and feet should get an especially stiff scrubbing with a bath brush on this day. All calluses on the feet are smoothed down with a wet pumice stone and a good softening and whitening lotion is used on both the hands and the feet.

Self Discovery isn't easy, says young Arleen Whelan, in discussing all the various Hollywood processes which helped her to greater poise



WHEN you first see Arleen Whelan you are most impressed by the completely natural quality of her charm. She looks directly at you with wide green-blue eyes, and she answers you frankly, with just that pleasing degree of hesitancy that distinguishes sincerity from a glib, thought-out-ahead-of-time speech. She wears about the same amount of make-up as most high school girls do . . . and probably a great deal less than some little girls we all know. She is pretty and poised, but definitely not any self-conscious victim of too much grooming.

And because of this natural air, you are surprised to hear her story of exactly what Hollywood did for her. She will tell you, in a soft, sweet voice that she came from Colorado and her speaking voice was quite bad. But singing lessons and dramatic school rolled those hard r's out of her voice. You can have *your* voice recorded, hear it, and change it, just by constant effort.

Then there is the little matter of the way she walked. She was pigeon-toed. Now lots of pretty girls are pigeon-toed and no one seems to mind it. In fact, at times, there's a certain childish charm about a pigeon-toed walk. But those Hollywood folks—they don't think that way. If you walk pigeon-toed you don't walk properly, and if you don't walk *properly*, to begin with—well, heaven help you, child, you just never will amount to a row of pins. At least not in the movies. No, seriously, it is important. Arleen got up and showed us exactly how important it is to have a graceful, well-balanced walk. And so out came those pigeon-toes and in came special dancing lessons to correct this fault, as well as to give her more poise and grace. You don't need the lessons. A pigeon-toed walk is a habit that mere watching corrects.



Between the dancing lessons and the dramatic school she learned any number of things. She spoke of things we might all stop and consider, even if our own little gallop across a restaurant floor will fortunately never be seen on a movie screen. Arleen learned to walk into a room, rather than to hedge or rush into it. Hedge into a room and you'll get attention, but not the kind you want. She learned to cross a wide stretch of polished floor, smoothly, her proud head held high as though a book were balanced on it. And she does it now without the book. She learned to sit down without that dreadful plumping action most of us practice. Asked to demonstrate this, she was very gracious about it. "I used to sit this way," she said, throwing herself down in a chair, fanning the air with her hands to keep her balance. (This was unpleasantly familiar to us, too!) Then she got up and showed us how she had been *taught* to sit down, first bending her knees, then shifting her weight to the balls of her feet, then easing into the sitting position, gracefully and without caution.

Then there's her face. They didn't have to do much to that, as you can see. Her eyebrows were allowed to grow in, to give her eyes character, to balance that soft but strong little chin. She changed from blue eye-shadow to brown and brought new lights to her eyes. She uses no rouge in the daytime. Her figure is slight but nicely rounded. Dancing lessons and a few bending exercises keep her limber enough. She plays tennis, rides and swims in her leisure hours.

And the tests! First they took her to see the pictures of other stars. Made her watch every gesture, every movement carefully. Then they showed her her own screen tests. These, she says, were agonizing. But gradually she was able to pick out her own defects, to analyze and correct them. And then she was ready for a moving picture part.

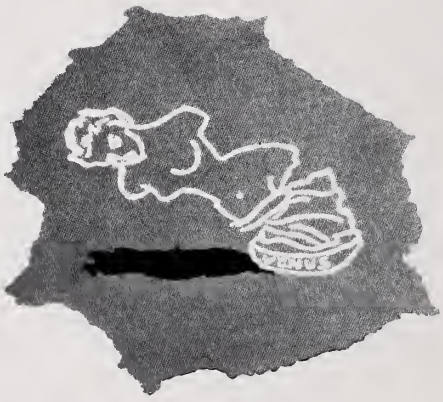


It is hard to believe that Hollywood also achieved the becoming Whelan modesty, a quality that gives her a certain grave distinction. However, she gives Hollywood most of the credit. She feels that it has taught her dignity and poise to last her all of her life, as a movie star or an ordinary citizen.



Arleen Whelan of 20th Century-Fox Pictures. This pretty red-headed youngster is a shining example of Hollywood's new technique in grooming an unknown girl for important roles. She was given intensive courses in beauty, voice, acting, and dancing. And it was all exciting and interesting, according to her very own story.

Beauty begins



Most periods of history had an ideal of beauty, a measuring rod for women to follow. To-day we have no single criterion, no modern Venus whose perfection we hope to imitate. Rather the emphasis is placed on individuality. Even that mart of loveliness, Hollywood, stresses this newer conception. "The woman with perfect features, known as the 'Flawless Beauty', doesn't click in the film colony. Actresses have selling points, things which make them stand out and make you remember them: Claudette Colbert's large, beautiful eyes and their long lashes, Carole Lombard's high cheek bones and thin cheeks, Joan Crawford's lustrous eyes and lips, Sonja Henie's complexion and sparkling eyes, Irene Dunne's perky nose, and Joan Bennett's youthful animation and lovely hands".

These famous features are dramatized by make-up experts and the stars themselves, definitely placing individuality above perfection. Isa Miranda, called by many "the most glamorous woman in the world", cautions make-up artists "not to make her too beautiful"! (If you, too, are worried by this possibility, we refer you to Jack Dawn's amazing transformations in "Taken from Life".) Our immediate concern is with the average face and hopeful heart.



In the care and make-up of a woman's face, the requirements are infinitely varied. Each following article will bring you specific treatments and techniques. In launching our beauty campaign here we have space for only the barest fundamentals. Assuming that all women aspire to beauty or the illusion of beauty, we give you the simple formula: to health add cleanliness, and glorify with the correct make-up.

Recognizing health as the first essential, a world-famous beautician has published a batch of menus as a foundation for her steps to beauty. Again we have the better salons including special menus and exercise in their beauty courses. Given health, we give you cleanliness; the two are almost inseparable. Whatever your method, cleanse thoroughly and cleanse often.



Unless you spend all your days under a glass case you will probably need a good cleansing cream as well as a bland soap. Designed for the stars (and your budgets) House of Westmore, Max Factor, and Mary Pickford cleansing creams provide "A" performances. Starting with healthy, clean skin we are ready for make-up. Surely any artifice is acceptable which adds charm and distinction to an otherwise ordinary face. More than half the battle is won when you know your own requirements. Find out what your skin needs. Study the contours of your face. Decide what assets you want to accent, what liabilities you want to transform.

And remember that your own problems are individual. Perhaps Cousin Tillie uses only laundry soap and hard water on her radiant skin, but you may be allergic to the very brown of the soap. From Hollywood, often from the dressing tables of the stars, we shall bring you ways and means of enhancing the beauty that is a woman's bathright. It is not merely wishful thinking to believe that every woman has potential beauty. The fact has been well proven by beauticians and make-up artists who own no magic wands.



Remember the years it took the men in your life to admit they accepted cosmetics as an essential part of your grooming? Actually their only objection was the artificial effect of harsh colours and sharp contrasts. Now you have learned to be subtle. You match the shades of your make-up, and blend them with your natural skin tones. You wear different shades for day and night. So very much attention has been concentrated on your face that hair has been comparatively neglected.

Now we hope to complete the harmony of your make-up. Just as your facial make-up requires a foundation, your hair needs preliminary care. As these principles apply more generally we can be a little more definite about your hair. If you go no further, keep your hair immaculately clean. Often the simplest methods are the most effective. Isa Miranda uses only egg whites as a shampoo and lemon juice as a rinse for her lovely hair.

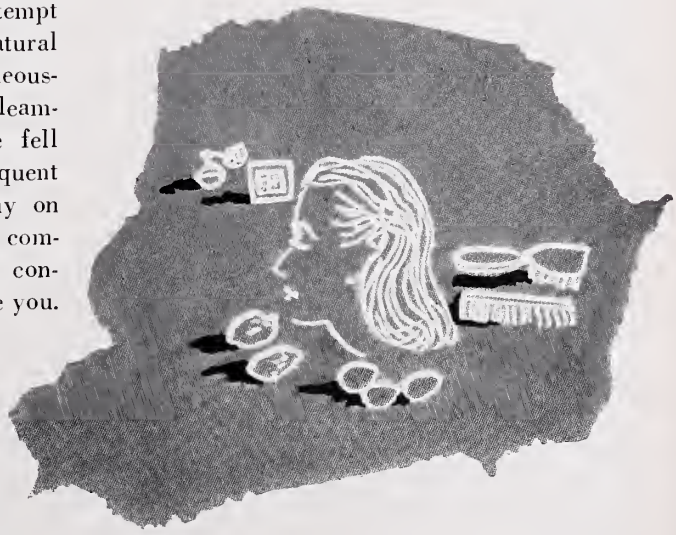


There is seldom a time when the hair doesn't need reconditioning, our weather and living conditions being what they are. For stimulating gland functions, the theory of electrical massage is sound. However, a little self-administered tonic can be just as successful. The finest hair specialists have provided you with special formulae for dry and oily tendencies. Don't worry about your wave. These tonics, if properly applied, won't undo the work of your pet hairdresser.

Very important, too, is a good, rugged brushing. Try a new brush, the kind with its own permanent wave. This will follow the line of your wave, and get right down to the scalp for a bit of massaging. Especially if you are upping your hair, you will find this brushing a help in defying the laws of gravity.

Now for your hair "make-up"! If you're among those fortunate few, a dash of lemon in your rinsing water may be sufficient to bring out the natural lustre of your hair. For hair definitely on the drab side, try one of the harmless tint rinses. Many of these are made with pure vegetable bases, and rinse off with your next shampoo.

Our particular joy at this point is the discovery of a more lasting "make-up". This Loxol shampoo is so essential and simple that nobody can explain why it has never raised its lovely head before. No attempt is made to change the colour of your hair, merely to accent its natural colour with one of the twenty-seven subtly different shades. Simultaneously your hair is shampooed, reconditioned, and transformed into a gleaming, silky crown of glory. Having accomplished all this in one fell swoop, you won't need another "make-up" for weeks, as subsequent shampoos leave Loxol intact. For a final touch of glamour, spray on your lustrous locks a wanton whiff of fragrance. Your portrait is complete. Incidentally, this noble contribution to your grooming is not confined to the budget bountiful. Let your favourite beauty shop convince you.



you provide the will
we'll provide the wile
This is only the beginning

CASE HISTORY OF CAROLE LOMBARD



They knew they had a pretty girl. And they made her blatantly so, accenting the size rather than the beauty of her eyes, giving her too-thin brows, an ordinary coiffure. That was the Lombard as we first saw her. Then small changes were made, gradual ones, as these pictures show. Result: a woman with a lovely face framed by the softest of blonde hair; with natural brows winging out over fine eyes, with impeccable make-up, exquisite clothes. For Carole Lombard has become a great beauty in the American tradition, merry and natural, a glamour girl, and a very distinguished one.



PROGRESS FROM A
PRETTY FACE TO A
DISTINGUISHED WOMAN



JEANETTE MACDONALD, LOVED BY AMERICA, NEXT IN "BROADWAY SERENADE"

Two who won the nation



TYRONE POWER'S NEXT PICTURE IS "ROSE OF WASHINGTON SQUARE"

IT'S a stormy, argumentative year. But the country seems to be generally united on two points. It likes Jeanette MacDonald. It likes Tyrone Power. Democracy or no, America has crowned these two as popular rulers.

No slush funds, no campaign contributions, no vote-buying here. The voters were called to the polls, nose-counted and tallied by the press, almost before a candidate could decide whether he chose to run.

Any number of conclusions can be drawn from this "election". Certainly the pictures, the people they played opposite, and especially the timing and quality of their latest picture all add up to some votes. But these factors don't account for the popularity of MacDonald and Power. What does America like people to be like?

Jeanette MacDonald, MGM singing star of "Sweethearts", "Girl of the Golden West", "Firefly", "May Time", "Naughty Marietta", "Rose Marie", is neither subtle nor siren. Her face is pretty, her personality radiating health and happiness. And oddly, this quality of wholesomeness (supposed to be so deadly) has taken her to the top.

Tyrone Power, Twentieth Century-Fox star of "Jesse James", "Lloyds of London", and "Alexander's Ragtime Band", is neither sinister nor sweet. He is handsome in a thoroughly American way. Men who know him describe him as "regular". Women who know him don't describe him—but remember him. America crowns two rulers, and reaffirms its confidence in its own kind of people, its own healthy brand of charm.

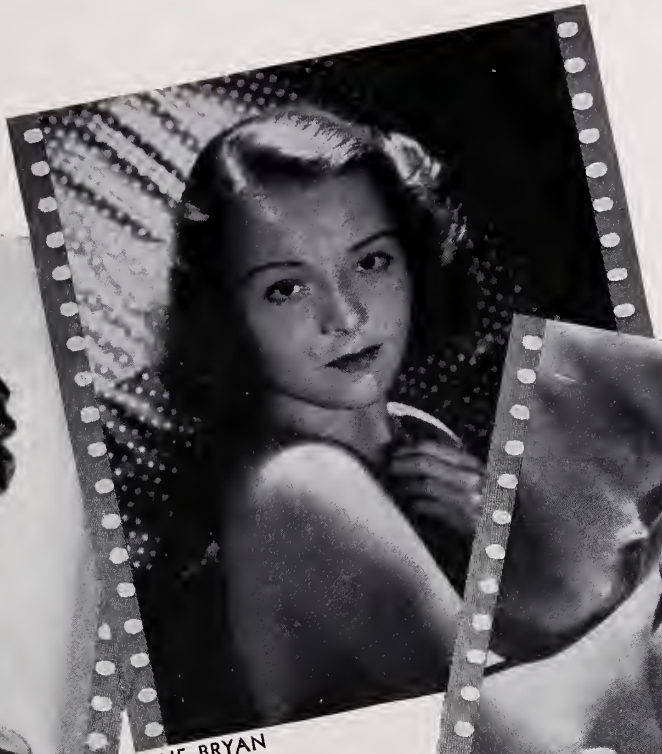


HOLLYWOOD HAIR GOES UP OR DOWN

MOVIE COIFFURES must be adaptable as well as smart. The up-or-down battle rages through the country, but in Hollywood the "rôle" is the deciding factor. In "Cafe Society" Madeleine Carroll effects a chic compromise between up-or-down hair. Paulette Goddard of Selznick finds a soft mass of dark hair the best frame for her face. Merle Oberon brings down those curls to stiff little 18th century ones in "Wuthering Heights". MGM's Hedy Lamarr clings to the long bob. Joan Fontaine, fresh from "Gunga Din", likes the sophisticated up-coiffure. Warner's Jane Bryan wears a schoolgirl bob. Marie Wilson, also of Warner's, keeps her hair short enough to pin up at any moment.



HEDY LAMARR



JANE BRYAN



JOAN FONTAINE



MARIE WILSON



ISA MIRANDA, Hollywood's newest international star, Hollywood's current talk of the town for bewitching allure. Her screen début, Paramount's forthcoming "Hotel Imperial"

Portfolio of Hollywood Designs

Hollywood's wardrobes are taking the limelight, are important fashion news. The following portfolio gives you a gay assortment of Hollywood-inspired clothes, designed for you to make



1740—Skater-girl, two-piece suit. This is designed in sizes 12 to 20; 30 to 38



1762—Frock with pleats, and jacket. This is designed in sizes 12 to 20; 30 to 38



1752—Basque frock. This is designed in sizes 12 to 20; 30 to 38
1773—New bolero-frock. This is designed in sizes 12 to 20; 30 to 42
1774—Soft print. This is designed in sizes 12 to 20; 30 to 38

Back views and other information on pages 115-116

1760—The long and short of the basque frock, shown here in two lengths, to take you on a shopping tour, to take you dining and dancing. This is designed in sizes 12 to 20; 30 to 38



1760



1744—Shirt-waist frock. This is designed in sizes 12 to 20; 30 to 38
1731—Buttoned-in-front frock. This is designed in sizes 12 to 20; 30 to 38
1758—Jumper-frock, blouse. This is designed in sizes 12 to 20; 30 to 38



California chic

1770—California's uniform, the crisp little play-suit of bright cotton. Three-piece, with pleated skirt and shorts. This is designed in sizes 12 to 20; 30 to 38

1611—Blouse and jumper-frock, gay with pleats. This is designed in sizes 12 to 20; 30 to 38
1759—Little-girl frock, demurely simple, with tiny collar. This is designed in sizes 8 to 18; 30 to 36







1675—For breakfast-table crispness. Of cotton. This is designed in sizes 12 to 20; 30 to 38

1554—For glamour in the house. This is designed in sizes 12 to 20; 30 to 44

Other views and information on pages 115-116



1675—Long house-coat from the same design. This is designed in sizes 12 to 20; 30 to 38

1725—Light-hearted and young, this bolero and tiny-waisted princesse skirt. Of washable cotton or silk. This is designed in sizes 12 to 20; 30 to 38



1703—Printed news, in a soft afternoon frock, with high waistline. This is designed in sizes 12 to 20; 30 to 38



1730—This is designed in sizes 12 to 20; 30 to 38
1752—For evening. This is designed in sizes 12 to 20; 30 to 38



Fashion on a Budget

1742—Peppery black print, black girdle. This is designed in sizes 14 to 20; 32 to 46

Other views, pages 115-116


A SPEAKING FRAGRANCE THAT MAKES SILENCE ELOQUENT
Impromptu
LUCIEN LELONG



Irene Rich, N. B. C. Dramatic Star of the Welch Program—the jacket of Russian Ermine, accenting wide revers and full sleeves. Designed and created by—

Willard H. George LTD.

FURS

WILSHIRE BOULEVARD AT CATALINA ST. • LOS ANGELES

"WE SEARCH THE EARTH FOR FURS OF WORTH"

Taken from life

(Continued from page 60) Now look at the old aristocrat. Her aquiline nose (a completely new nose for Mrs. Thompson), her sagging jowls, her obviously vain, cruel face, all tell a tale of dissipation, fleshpots, desperate resentment of and denial of the years. For all her nastiness, she is still unmistakably an aristocrat.

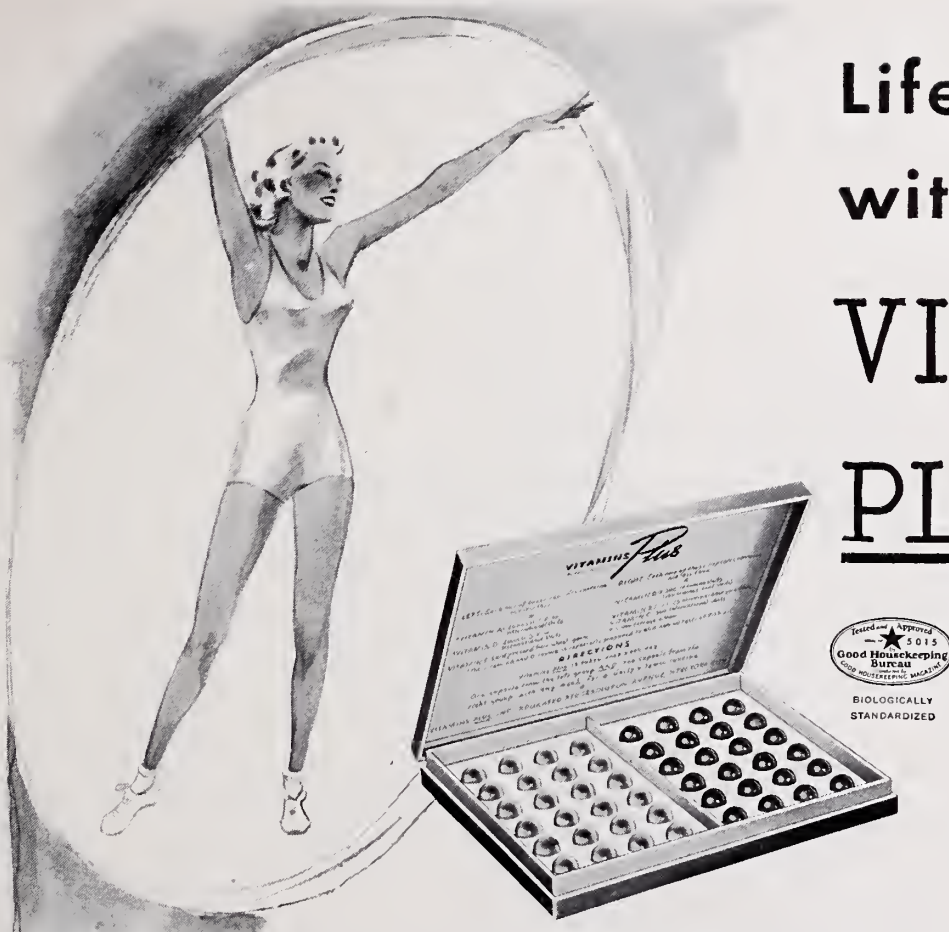
Last, look at the old woman of the people. You feel she may be younger than the aristocrat, and that her ugly face has been aged and even shaped by overwork and poverty. Here are shrewdness, resignation and strength. But though her face is not her fault, she is nonetheless plainly a peasant. Her broad nose, broad face with low-placed cheek-bones—these tell her position in life more effectively than the hair beyond care or hope, the humble mob-cap and clothes.

Last miracle of all was the strange discovery of this editor-turned-example when she saw herself in the mirror with each make-up. As the young and glamourous lady of a French court, her entire manner was assured. She confesses she glowed with self-confidence. As the ancient aristocrat, her very walk changed, her head was imperious. As the old peasant, she found herself standing arms akimbo, feet planted flatly, her walk and posture reflecting the look of her face, hair, and clothes.

For this face-maker, Dawn, does more than change features. He has learned how to put so much of the desired personality into the "new face" that half of the acting has been done. The real personality of the actress has been so submerged that after studying her character-on-her-face, she falls into her rôle completely.

Metro-Goldwyn-Mayer studios and Mr. Dawn were kind enough to let a layman go through these three "rôles" from "Marie Antoinette", and then restored her to her editorial rôle in a simple photograph of herself.

Mrs. Thompson watched a miracle in action—always a convincing experience. But she learned more than the amazing skill of Jack Dawn. She confirmed her belief that much of your inner personality is dreadfully or wonderfully affected by your exterior appearance.



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G-4



Irene Predicts . . .

"THE costume is again replacing the basic dress," says Irene, young designer of Bullock's Wilshire in Los Angeles, known also for her charming creations for the screen stars. You will see some of her things worn by Colbert in Paramount's "Midnight".

"Accessories," Irene goes on, "will be chosen individually for each dress, to match or harmonize, or deliberately contrast with just that dress. Printed dresses will have their own jackets, their own accessories."

And so this California designer predicts a season or more of very careful dressing, of planned wardrobes, of thoughtful purchases.

But this doesn't mean a spring full of gew-gaws and frivolous fashions. Severity is to have its day. Line rather than trimming will be the keynote. Exaggerated shoulders, tapering down to a too-tiny waist, will give way to more normal shoulders. Padding, but a more natural kind, says Irene, deploring the football shoulders of the past seasons.

On the debatable matter of waistlines, this designer says two are definitely established. Not the sagging no-waist-at-all silhouette of the late twenties, but a lowered line with hip-bone prominence plus the continuance of our normal ones.

She says that peg-top skirts (a before-and-after-the-war style) will be seen again, but instead of the too-narrow hem-line, these will flare gracefully and easily about the knees.

Skirt lengths, Irene thinks, should be governed by the legs and figure of the wearer, rather than by any rigid fashion rule. She thinks that skirts must be a trifle longer in the slim silhouette, shorter in the flared skirt line. In her formal dance frocks and dinner gowns, skirts are graceful and slim, the décolletage extremely low, shoulder straps quite intricate.

Crisp, thin, cool fabrics are her choice for spring. This takes in cottons, sheer silks, lace, and new acetates. And prints, she says, will be more popular than ever. Every subtle variation of yellow will be good. Blues, soft greens, subtle chartreuse and purples will share some of the popularity . . . but yellow from banana to deep golden tones is color tops in California!

"I wish women would wear—



PRINTS," says Franchot Tone

So take your first Spring print in rich cathedral colors. Take it in a sleek new Satin Faille woven with Celanese* Rayon yarn. A two-piece creation with shirred bodice . . . swinging skirt, it will see you gallantly through the season.

Franchot Tone is now appearing in the Group Theatre Production, "The Gentle People."



A FASHION ORIGINAL FROM **PEAK OF THE WEEK**

*Reg. U. S. Pat. Off.

(Advertisement)

"I wish women would wear—





NAVY ACCENTED WITH WHITE," says

Leif Erikson

It's navy again, but this time with tiny plaque dots enlivening sleek Satin Faille woven with Celanese* Rayon yarn . . . with the snug jacket streamlined by white pique facing; softened with rows of shirring.

Leif Erikson is now appearing in the Group Theatre Production, "Rocket to the Moon."

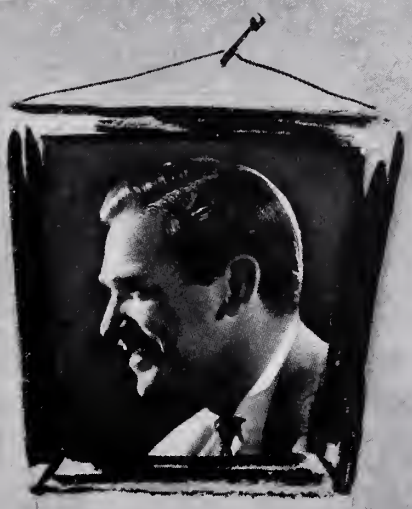
A FASHION ORIGINAL

FROM **PEAK OF THE WEEK**

(Advertisement)

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"I wish women would wear—



LIVELY THINGS," says Douglas Fairbanks, Jr.

The spirit and flair that men most admire is summed up here in a trim day frock of cool, lacy Misty Mesh woven with Celanese* Rayon yarn. You will note the slim lines . . . the umbrella skirt . . . the color highlights in belt and kerchief.

Douglas Fairbanks, Jr. is now starring in the R. K. O. Radio Production, "Gunga Din."

A FASHION ORIGINAL FROM **PEAK OF THE WEEK**

(Advertisement)

*Reg. U. S. Pat. Off.

"I wish women would wear—





FRIVOLOUS FASHIONS," says

David Niven

And frivolous is the word for this airy frock of Misty Mesh, the "drop stitch" sheer woven with Celanese* Rayon yarn. Rows of intricate embroidery embellish the bodice. There's a young easy flair to the skirt. It's Spring fashion in a light hearted mood.

David Niven is featured in the Samuel Goldwyn Production, "Wuthering Heights."

Peak of the Week fashions are to be found in a fine store in each city. For the name of the store in your city, write: Peak of the Week Design Studio, 1375 Broadway, New York City.

A FASHION ORIGINAL FROM **PEAK OF THE WEEK**

*Reg. U. S. Pat. Off.

What I expect of my clothes

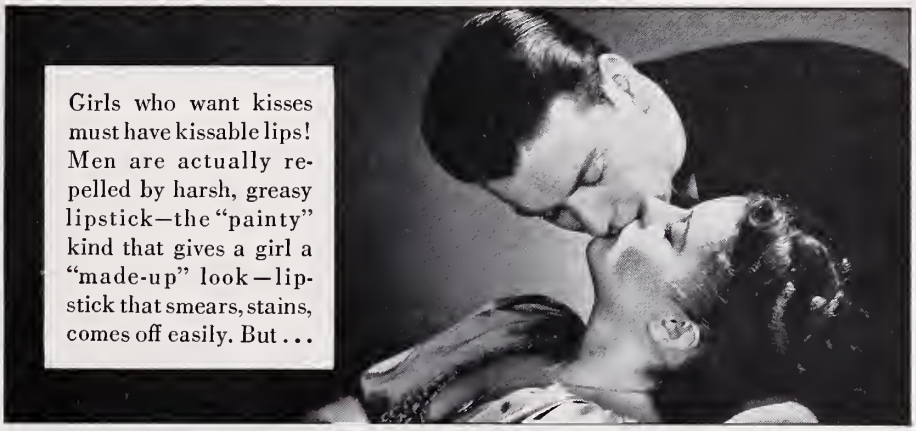
(Continued from page 57) sports clothes, including bathing suits, beach robes and playsuits for a sudden trip to Palm Springs. Skiing and skating clothes must be on hand when winter sports beckon at Lake Arrowhead. And, for my favorite sports of archery, riding and tennis, there must be special outfits.

Lots of formal, semi-formal and informal evening ensembles grace the clothes closets of any prom-trotting girl who prides herself on always being turned out just right. However, in informal Hollywood, a girl really concentrates on her street and spectator sports clothes more than anything else. Half the apparel in my own collection falls into this category. This includes tailored suits, dressmaker suits, odd skirt and sweater combinations, casual wools, crêpes and prints with accompanying coats, hats and accessories.

The only way to keep a wardrobe up to the point where it never fails a girl is by adding to it each month. This need not be expensive, either. A blouse or a sweater, a casual hat or a nosegay to pin on the lapel of a suit will do much to keep it looking new and interesting. I usually buy one complete outfit a month and put a certain amount away regularly for such luxuries as furs and jewels. I buy one elegant fur creation a year. But my income is far above that of the average girl. She might feel the money better spent on a vacation than on a fur coat. It's a comforting thought though to know that you have laid the money aside in case a good sale comes along or you need an outfit for a special occasion. I keep a complete set of accessories regularly in the basic colours of black, brown, navy, dubonnet, tan and white. With this setup, there isn't an outfit I can't properly accessorize.

I expect a lot from my wardrobe, but I give it a great deal of care in return. Nothing is put away without being brushed or sponged or pressed after being worn. Seam rips and loose hems are taken care of immediately. Hems go up and down with changing styles. Furs (Continued on page 98)

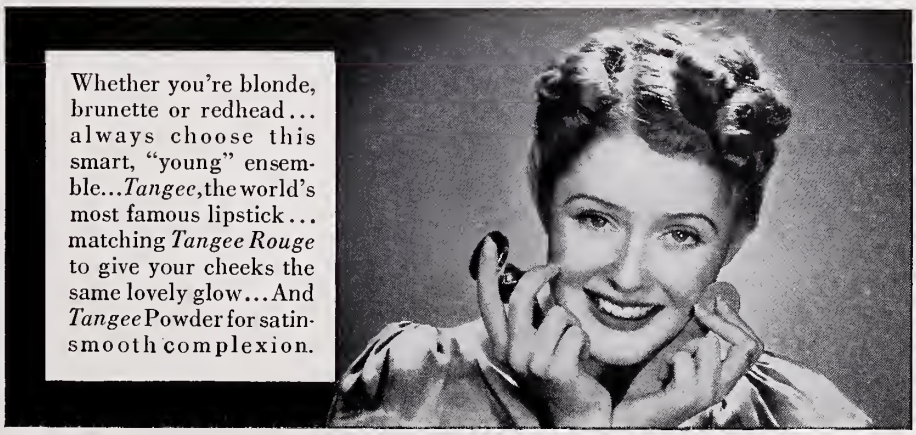
Does he long for your lips?



Girls who want kisses must have kissable lips! Men are actually repelled by harsh, greasy lipstick—the "painty" kind that gives a girl a "made-up" look—lipstick that smears, stains, comes off easily. But...



Tangee Lipstick helps keep your lips smoothly alluring. Orange in the stick, it changes on your lips to *your very own* enticing shade of soft blush rose. Because it isn't "paint", it can't blur, smear, stain or offend in any way. So...



Whether you're blonde, brunette or redhead... always choose this smart, "young" ensemble...*Tangee*, the world's most famous lipstick... matching *Tangee Rouge* to give your cheeks the same lovely glow... And *Tangee* Powder for satin-smooth complexion.

World's Most Famous Lipstick

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ENDS THAT PAINTED LOOK

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BE POPULAR! *Check up on your charm with Tangee Charm Test, sent with Miracle Make-Up Set below.*



4-PIECE MIRACLE MAKE-UP SET

The George W. Luft Co., 417 Fifth Avenue, New York City...Please rush "Miracle Make-Up Set" of sample *Tangee Lipstick*, Rouge Compact, Creme Rouge and Face Powder, also send Tangee Charm Test. I enclose 10¢ (stamps or coin). (15¢ in Canada.)

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What I expect of my clothes

(Continued from page 97) and wool things are kept in cedar-lined closets. Hats, shoes and bags are stuffed with scented tissue paper before being put away in their boxes; gloves are stretched flat and wrapped in the tissue. All dresses and coats go on hangers, padded, perfumed and satin-covered.

Of course, this is easy for me, for my maid takes care of these things for me. I haven't the time to do it properly and neither has the girl who works all day. But she can find simpler, less costly, but just as effective means to the same end—a planned wardrobe, an adequate one, and when desirable, a very exciting one.

She can take two hours on a weekend to check over her wardrobe, putting aside those things which need a stitch taken in them, frocks that have a spot (for frequent trips to the cleaner's prolong the life of a dress) and looking for loose snaps and buttons.

The proper number of hangers, inexpensive shoe bags, stands for your hats, these things will be an aid and an incentive to keep your closet in good order. A well-ordered closet usually produces a well-ordered wardrobe. Individual sachets can be substituted for perfumed hangers—for that luxury note. Even the lowly shoe-tree has a place of importance in this closet. And any girl can afford tissue paper, that protector of the life and lines of any frock or hat.

In the end all these small measures will save a great deal of time. Clothes are there in the closet, clean, pressed, fresh-smelling, just waiting for a girl. Dressing in the morning is a smooth process unhampered by an irritating stop to rub out a spot (never quite successful) or to tear off a dress with a button gone and make a too-hurried substitution. From such a closet come clothes to make any girl feel and look well-groomed.

Now and then, you crave a hat when you really need shoes, but generally speaking, wardrobes should be planned. My wardrobe is my favorite hobby, but that curbing budget keeps me from running wild. Try it and see what I mean.



FROM THE ORIGINAL PAINTING BY CAROLYN EDMUNDSON

Eve

. . . a sensational new perfume by LiLi,
dedicated to the loveliness of femininity through the ages . . .
as captivating as the eternal charm of alluring
women since the dawn of Creation.

LiLi
rare perfumes
BERMUDA



Cinderella, 1939

(Continued from page 53) glowing and natural loveliness, and keep the cost within her reach. We want you to know the many other small, but important facts that add up to beauty and glamour and happiness for all of you.

Start with make-up. Consider the new coiffures and make a careful choice. Peruse our clothes selections and plan a wardrobe. Create a new you—bright, better-looking, completely 1939.

Perhaps this does have a material sort of sound. As though glamour were just something to buy at a cosmetics counter, to pick up on a dress rack. As though it could be calculated in dollars and cents and effort and time. Frankly, we think that a goodly part of it can be. Not all of it, for we know that there are other important qualities necessary to real glamour. This is in no way a plea for the empty-headed doll.

We know, we've heard about that glamourous quality, that inner glow which has nothing to do with outward appearance. Sometimes it is called inner beauty, and sometimes it is called truth—and whatever it is, it's a very fine quality, one to be recognized and cherished.

The Irish have a lovely ballad about it. Perhaps you remember the picture, "The Informer". Remember the scene in the streets of Dublin, the eerie light falling on an Irish boy, a boy singing in a sweet tenor voice that . . .

"It was not her beauty
alone that won me
Ah no, 'twas the truth
In her eyes ever dawning
That made me love Mary,
The Rose of Tralee"

Now that is an admirable idea, to love a girl for the fine girl she is, with the truth shining in her eyes. It's a kind of glamour we could all wish for and want people to see in us. Granted it's much more than a question of lipstick or powder or eye make-up. But, we would also like to wager that, for all the truth in her eyes, Mary, the Rose of Tralee was a pretty fine looking girl, or that truth would never have been noticed. Especially by an Irishman.

That's men for you. As for men, well, you are hardly courting glamour for the benefit of your family alone.



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President
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"There are innumerable women, young in spirit and body, whose hair turns grey prematurely; whose entire being is young and vibrant and out of key with greying locks over a gay young face. For women such as these, and for countless others who are sensible enough to improve on nature's failing hair coloring, a young woman named Joan Clair has contributed a bounteous boon in providing an effective blend of oil, soap and color called Clairol."

. . . *Alice Hughes*
in the New York Journal & American

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Charles of the Ritz

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Suddenly, red—*true red*—becomes the freshest, newest lip accent! HIBISCUS is a spirited new conception of true red...answer of Charles of the Ritz to the wail of a celebrated fashion writer that "you have to fight to get a lipstick that's not purplish."

Like the flower for which it is named, HIBISCUS blends with everything...is becoming to all complexion types and *right* with all costume colors.

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Appearing in "The Oklahoma Kid," a Warner Bros. picture.

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Our American men

(Continued from page 70) colourful brother. There's just something about those nice honest eyes of his . . .

Next on our list, if you can tear yourself away from Tracy, is Henry Fonda, now to be seen in Columbia's "Let Us Live". Fonda shares with Tracy some of the lean-on-me kind of fame. He made his first big hit on the New York stage and his first picture, as the farmer in "The Farmer Takes A Wife". He is tall, dark, and conventionally enough handsome. He has a shy, rather gentle way about him that makes you think just a little of Gary Cooper, and a lot of the wide-open spaces, of a tall wind blowing, and of a sweetheart who is a farm-boy or a cowhand or something good and simple and earthy. You might put a good half of this boy's charm down to that soft but strong and so very American voice.

Every schoolgirl in America may not be able to tell you what President of these United States followed the one named Polk, but they can reel off, at a rattling good pace, the pictures that James Stewart (now being seen in Selznick's "Made For Each Other") has graced. Maybe it's because he is a Princeton boy, or maybe it's nothing to do with that. But let this ever-so-slightly stuttering, awfully tall, awfully nice-looking boy appear on a local screen, and you can depend on a 100% representation from the local high school. He isn't exactly unpopular with the grown girls either.

Cary Grant is one of our adopted boys. He was born in England, but he's the casual, sophisticated type that Americans like to think native to their big cities. Oh . . . New York or Chicago or San Francisco, you'd say, watching *this* tall, dark, and also very handsome gentleman. And Cary trucks. At least he did in one picture. Probably shags by now. Add this to a smooth way of acting and you begin to understand his popularity. Just in case you couldn't before. See him next in "Plane No. 4."

There's nothing nicer than a man who smiles a lot. And except for one or two serious rôles, Robert Young seems to be cast as a perpetually amused and amusing young man about town. And does very well with it too . . . with that ingratiating grin of his. Do a little light listening at the door of any movie house showing him in one of his usual rôles. You'll hear more than one little missie regretting the fact that Young didn't get the girl. Ah come on, M-G-M, let him win her just once, please, please.

Ray Milland is a screen-land two-year-old. Popular from the first, his fan mail gets heavier with each picture. Watch for him in Paramount's "Hotel Imperial". He's casual, graceful, and quite good-looking, and though British-born like Cary Grant, also has what might be called a typically American manner, and a mighty fetching one it is.

Mr. John Garfield of Warner is not what you would expect to be called a heart-throb type. Certainly not handsome in a conventional or smooth way, he swung to great screen heights in "Four Daughters", playing a young, rather unpleasant neurotic. Not a sympathetic rôle, but a powerful one. And out of it has grown the Garfield girl-following. The girls find his strange sort of magnetism very compelling and his next three pictures will clinch his claim.

Take a last look at them—they are a pretty nice lot, our American men.



Glamour
BEGINS WITH
BEAUTIFUL EYES

It was reported in New York newspaper headlines: "Men Look First At a Woman's Eyes"! But do they always look *twice*? Just try this and see —

Blend Maybelline Eye Shadow lightly over your eyelids to give your eyes exciting depth and brilliance. Use the perfectly pointed Maybelline Eyebrow Pencil to form graceful brows. Now Maybelline Mascara for the thrilling appearance of longer, dark curling lashes. No fear of unbecoming smudges. Maybelline stays on perfectly—is harmless, tear-proof, non-smarting.

"Glamor-ize" today with genuine Maybelline Eye Beauty Aids. Attractive purse sizes at all 10c stores.

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Maybelline Eye Shadow in six flattering shades—Blue, Gray, Blue-gray, Brown, Green, Violet.



Maybelline Smooth-marking Eyebrow Pencil. Shades — Black, Brown, (and Blue for eyelid liner).



Maybelline Cream-form Mascara (easily applied without water). Black, Brown, Blue—75c.



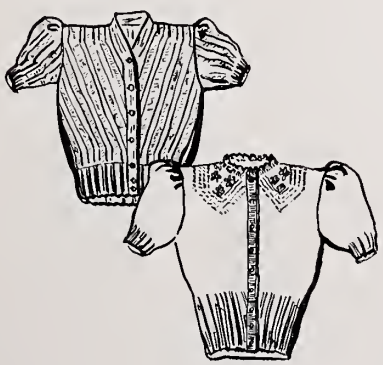
Maybelline Solid-form Mascara in gold-colored vanity, 75c. Refills, 35c. Same shades.

Glamour Aisle

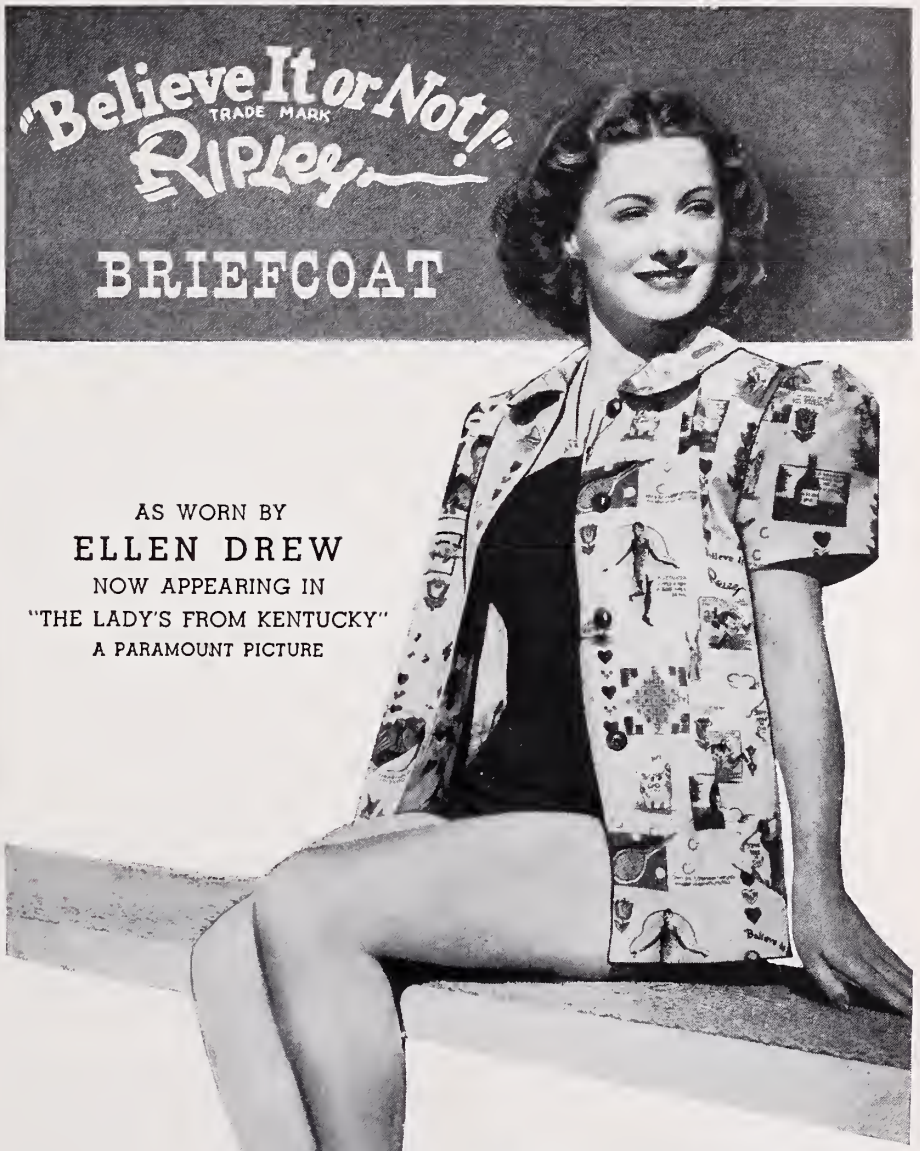
Hop on the star wagon and ride along with us while we ferret out the items that show a definite talent for the cast of *Wardrobes, Ltd.* Be prepared for a long trip, for we are going up and down the glamour aisles of stores throughout this broad land of ours and it's going to be great fun as we join hands across the counters, making our selections for wardrobe-dom

Not for one moment would we think of playing favourites. But some of you will be interested in an exclusive story on the importance of furs for spring. They may shape the destiny of collar or cuffs on your coat or suit. Or they may be quite on their own in a brief bolero or cape. In any case, they should have that assurance of quality and beauty. You can be sure of it when the leather side of the pelt is stamped with the names Fromm or Federal

Sweater sense.—Most of us have long since discarded the idea that a sweater has the single homely quality of warmth. The best proof is the new "Tish-U-Knit" sweaters shown here. They have a distinct talent for the shining hour. A waist-length cardigan to be teamed with a dinner skirt. About $2



The other, just above, made gay with an embroidered yoke, assumes the lively rôle of spectator as it cheers from the side-lines—accompanied by a bright flannel skirt. Of soft Shetland, the button closing is embellished with grosgrain ribbon banding. The cost is about $3. You will find both sweaters at Wanamaker's, Philadelphia; J. L. Hudson, Detroit; Broadway Store, Los Angeles



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"THE LADY'S FROM KENTUCKY"
A PARAMOUNT PICTURE

When your back's to the crowd—they're not whispering, believe it or not—they're reading the Ripley cartoons on your coat!

Collegiennes have taken to this new "campus coat". Young America rushes to follow the fad.

Popularly priced, in cotton drill, with six bright colors printed on a natural background. You can wear it with everything — what's more, you will!

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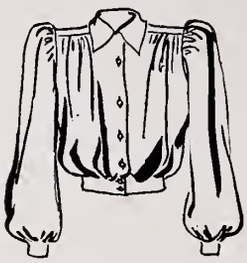
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Glamour Aisle



We are glad to note that foremost among spring delights are blouses for every need, every costume. They are frivolous, tailored, quaint and picturesque. But all of them possess the endearing quality of femininity that is completely spring 1939. So if you anticipate an early siege of spring fever, the best remedy we know of (at least for the very first symptoms) is a billowy blouse as a starter. Take this frothy chiffon, above, in any one of its heavenly colours—just before the dinner hour. An amiable companion for your dinner skirt and a wonderful pick-up for lagging spirits. Notice the full bishop sleeves and snug waistband. About $3, Mandel Brothers, Chicago



Colour and more colour! It has turned even the classic shirt-waist into an unbelievable chameleon. Each change imposes a fresh new look on its simple lines. Some of the colours are bright and bold. Others are subtle and delicate. Yet all of them are intriguing answers for the so-important casual scheme of things. That's why you can decide on the style you like best, buy it in an assortment of colours and feel safe with your collection of gay deceivers. The blouse, just above, is made of a flax-sacking fabric. Its precisely stitched collar may be worn open with a tuck-in scarf or pearls. Or it may be close high to the neck-line for a slick tailored-look. Single pocket. About $4. At B. Altman's, New York

Glamour Aisle



Choose plaid perfection for a change. When you take to your slacks and want to be at once comfortable and colourful, choose this real pet for the purpose. It's a cotton classic in bold but beautiful colours and it sells for $1. Look for this "Hobo" shirt at Bullock's, Los Angeles; Saks-34th in New York; and at Marshall Field's store in Chicago



For your special delight, above and below, are two Tippy-Tippy hats. They're wonderful because they are always full of pleasant surprises. Above is the fashion-conscious Riviera hat of toast-coloured straw. Below is the tiny Arabian agal with rare and authentic Persian-brocade. The rest of the hat is of fine chiffon. At Saks-Fifth, New York



If you shop at The Bootery or at Slater's in New York, or Carson Pirie Scott & Co. in Chicago, look for Romela, the shoe that will give you smartness and comfort. It comes in the new earth shade. It has a heel strap and centre-strap closing. But the great surprise is its platform sole studded with big nail-heads



FOR FIGURES THAT GO PLACES

REAL-FORM "Girdles of Grace"

If you think all girdles are alike . . . try "Real-Form". Knitted of Lastex and Bemberg rayon and fashioned to fit, it combines the comfort, freedom and beauty of porous web fabric and figure restraining control. Softly boned front satin panel, mallanese crotch — it won't twist or "hike-up" and is *guaranteed non-run*. At all leading stores.

GIRDLES *and* PANTIES
in Tea Rose and White
Sizes 26 to 38

REAL-FORM GIRDLE CO., 368 - 5th Avenue, New York



Lead the FASHION PARADE WITH A *Leading Lady* HANDBAG

Brilliant copy of one of the bag "hits" of the Paris Openings—a "LEADING LADY" Handbag, superbly styled, with the trim detailing that distinguishes expensive bags. Beautifully finished with linings to match, change purse, double-faced mirror, and a zipper pocket, safeguarded by a "Conmar" (unconditionally guaranteed) Slide Fastener. Calf grain, in Spring's most fashionable colors—Japonica, Caramel, Cranberry, Parisian Blue, Sienna Rust, Black, Brown, White.

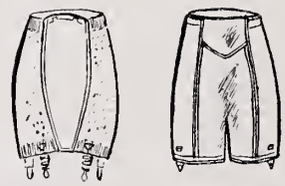
Only $1

This smart model now showing in over 500 shops. Write for the name of the nearest one—or send $1.00 direct to

ELANBEE, INC. • 21 EAST 22ND ST. • NEW YORK, N. Y.

Glamour Aisle

In the matter of girdles, many of us don't like that conscious feeling of being moulded. Yet we half-heartedly concede that support of some sort would be fine. Well, we thought of you while we searched through all of the wonderful Munsingwear Foundettes. Below (right) is a one-way stretch pantie girdle of satin Lastex. Cross-wise stretch yoke, front and back. Detachable garters. $4. Saks-34th Street, New York.



Get into Real Form. We are not entirely guilty of word-twisting here. For Real Form *is* the name of the girdle (above left). A real buy at $2. All Lastex, pre-shrunk, So-lo grip Lastex garters with satin front panel. Bullock's, Los Angeles; Jones Store, Kansas City; Arnold Constable, New York.

We have discovered at last, a real joy of a brassière for those of us who are not quite size 34, but more than 32. Maiden-form's "Adagio" has a three-width adjustable band. In other words, you buy size 34, but it is adjustable to sizes 33 and 35. About $1.50. Sold at Bloomingdale's, New York; Maude Bros., Chicago and other stores.



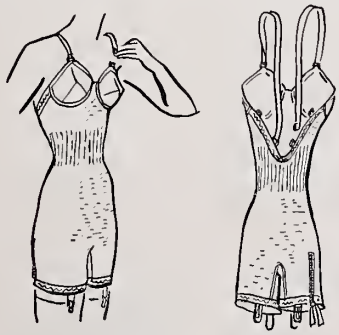
There's many a slip, but now, the one we're literally shouting about wears a little label of tremendous importance. SEAMPRUFE is its name. It carries a ten-star Seamprufe guarantee against bulking, ripping, shrinkage, sagging—and insures fit, style, shoulder-eze and very good value at about $2. Made of satin LaRue silk and rayon. True bias cut, moulded bust-line. Sold at leading stores.

Glamour Aisle

Even more than the beauty of being crystal clear, Artplus stockings are wonderful for their tested quality. All of their stockings carry the certified seal of quality of the U. S. Testing Co. They are worn by all of the stars at the Warner Bros. studio. So look for Night Club, three-thread sheer stocking with jacquard lace top, at 89c; and Vanity, two-thread, spider-web sheer, for $1. At Emily Shops and Jos. Horne, Pittsburgh; C. H. Baker, San Francisco

While we're on the subject, when you buy Townwear stockings at Lord & Taylor's, New York, this is what you get: a stocking made of "filmed" silk, which in itself is exciting. What it actually means is that the stocking is just about as free from fuzzing as any stocking could be. For its sheer beauty, you will love the one called "Custom-Built". It's a two-thread 51-gauge stocking that sells for $1.25, or try crêpe chiffon for $1

Think of being able to get stockings bathed in precious cosmetic oils and scented with an ever-so-faint breath of "Tumble-weed"—the fascinating scent from the house of Parfum L'Orlé. This, added to the new Wraptwist crêpe used by Northmont for their stockings, makes them irresistible at $1. Russeks in New York; Harzfeld's, Kansas City



We always keep saying that no pinch, squeeze, or seeming effort, should describe a good foundation that conceals slight bumps in one fell swoop. Just see how Carter's Sportmould does it. It is made of cotton, rayon and Lastex and has a perfect degree of control and holding quality. Five-way adjustable shoulder straps, and welted waist. $5. Carter foundation garments at Bloomingdale's, New York, and many other stores





HOLLYWOOD *Glamour*

COMBINES WITH LUXURIOUS COMFORT *in...*

Heel Latch SHOES



KENNARD *Pattern*
Appliqued treatment in dashing lines streamline your feet. Sierra Tan, Black Patent and White.

To be glamorous wear Heel Latch shoes...smart in appearance, divine in comfort. Their cleverly concealed Heel Latch feature gives you snug heel security and buoyant support.



LABELLE *Pattern*
Open toe, high riding mesh tie, a "must" for you! Natural, White or Blue, harmonizingly trimmed.



NALDI *Pattern*
Simply devastating is the open toe, open heel strap in pumps with gored heel strap. In Black Patent, Fresh Earth, White Suede.

MADIERA *Pattern*
Mesh takes new importance in this high front pump...gored heel strap assures fit. In Black, Lacquer Rust and White.





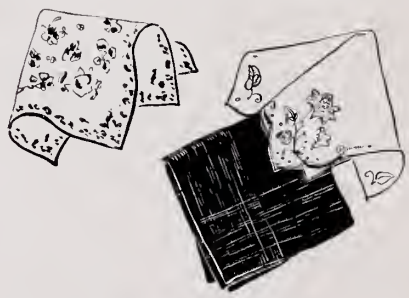
$5.00 and $5.50
Slightly Higher West of Rockies

ROBERTS, JOHNSON & RAND BRANCH INTERNATIONAL SHOE CO. ST. LOUIS, MO.

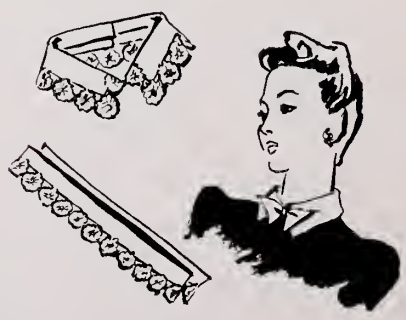
Glamour Aisle



Head-lights up for spring. Say what you will, the casual hat has more surprises under its brim than we ever suspected. Just when we decide that the last possible innovation has been made, we see something like this unexpected beauty with a slashed flange-edge brim and a peaked crown crushed in cow-boy fashion. An ever-so-soft felt. And all this under $4 at R. H. Macy, New York



Take under consideration the Celebritees handkerchief so expertly keyed to costumes. It makes no price difference whether you choose this lovely Madeira for your afternoon dress—the floral for your print frock, they are fifty cents each. The chiffon for an evening ensemble, $1. At Altman's in New York and Stevens in Chicago



It may be just a smitch of white at your throat, but it's almost as startling and staccato as a blaze of jewels. What it really does is to make us as young as spring itself. The cunning collar and cuff set and the bow-tied collar sell for around $1. At all the neckwear counters.

Glamour Aisle



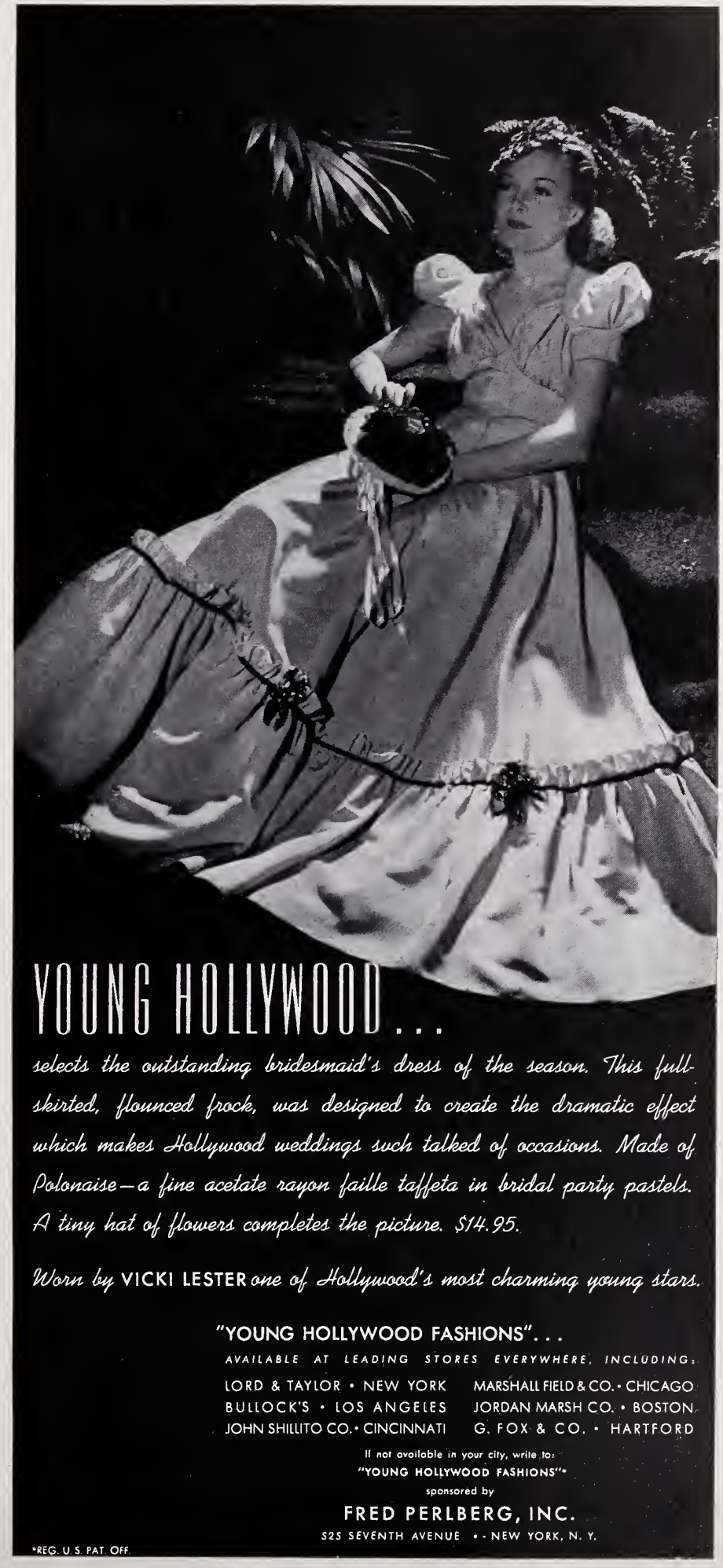
We liked this because if there ever was a casual hat that is definitely a "Winner" in every sense of the word, this is IT. Here you see it with its swooping brim dipped at an arrogant angle. But you can turn it up, and surprise of surprises, it becomes an almost demure breton! At all times, however, its feather remains defiant of changes. Cost is $5. John T. Shayne, Chicago



Find a Leading Lady. If you want to join us in breathless wonder, visit any one of the Dennison's stores in New York, Chicago, Philadelphia or Boston and ask to see the "Leading Lady" handbags at $1. What you will find is an assortment of leather grains: calf, patent, pin-seal and cotton prints and paisleys. The name is imprinted on the fine double mirror of every bag



Here is some good news for you lovers of button, buckle and slide-fastener gadgets. This year, America's gadget girl, Martha Sleeper of Hollywood, is creating an exclusive collection for LaMode. These are her bright, brave parade drums called "Taps", buckle, button, clip. Stern's, New York; J. L. Hudson, Detroit — and others





Keniston Homespun Heyday

Three piecer, tweedily tailored—yet frankly feminine! Ultra-*slenderizing*—from its slim curved-in waistline to its deftly notched revers. Featherweight wool Keniston Homespun, boxy coat, 3 button revered jacket with hand-done buttons, casually flared 4-gore skirt. Hillside-thistle colors. Japonica rust, spring wine, beige, carrier blue. Sizes 12 to 20. Fourth floor, fashion store 35.00

JOHN WANAMAKER

NEW YORK

Glamour Aisle



Here is visible and delightful evidence of a charming half-necklace that grew from little buttons. The end pieces are really clips, ready to be anchored to neck-line or collar. What's more, you can get this and matching buttons to complete an ensemble idea at buttons counters in the key department stores throughout the country.

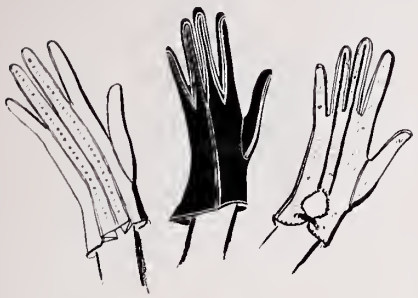


Imagine a hair-net that fits the head perfectly and *stays* on! The great discovery is FASCINET. A washable, all lastex cap that stretches to fit the head. It is soft, and the pressure is so gentle, it leaves no mark on skin or hair. It will keep its elasticity indefinitely. And it has about ten practical uses. $1 at notions counters all over the U. S.



New, cool elegance by Larkwood —a toe and heel of knitted lace on their already well-known Vamp-Toe stockings. It comes in a range of shades referred to as tulip colours, to express the lovely pink and rose, mauve and gold, tans and rust tones. It is a three-thread stocking of Tempered-Twist (giving strength and sheerness). And it sells for around $1 at better shops.

Glamour Aisle



We really believe that this hold-up is justified. We're telling you we had to do it in order for you to see the details of these Fownes' gloves. First, see the white washable doeskin. Next, capeskin with triple rows of stitching. Both about $2. Third, soft pigskin with double row of stitching. $3. J. L. Hudson, Detroit; Blackton's, N. Y.



Two that are petal-soft. The first is Kin-Kid, just subtly stitched, a lustrous elegant leather that will not look discouraged by steady wear. About $2. And alongside, the classie pull-on, made of Llamello. It's soft, supple, pliable and washable and one of the finest gloves sold today. Best's, New York.



You'll be delighted and you'll come through smiling if you put your dress under the protection of a Playtex Make-up cape. Remember to wear it when your face is in your hands and dripping with creams and lotions. Made in delicate colours, of satin liquid Latex, $1 all over the country at the notion counters.



A ROXFORD HAT

a new rustic straw with
a sugar-loaf crown— $5

at better stores everywhere
and in New York at
KNOX THE HATTER • FIFTH AVENUE • NEW YORK



HOLLYWOOD'S GLAMOUR STOCKINGS



• MATCHES BETTER

• LOOKS BETTER

• WEARS BETTER

Hollywood stars wear these glamorous stockings . . .

So do more than a million other fashionable women.

MAR-V-LUS Hosiery is a *luxury* that's an *economy* too! So sheer and cobwebby . . . yet so sturdy and practical. 2-threads for evening, 3-threads for afternoon, 4-threads for daytime. Stunning new Spring colors.

Merely 69c to $1.19 a pair

Featured at Chandler's, Leed's, Baker's, Burt's, Cole's and Rode's Shoe Stores in 75 principal cities coast to coast . . . from Hollywood to Miami. Try a few pairs.

Glamour Aisle



Pretty soon you'll be taking time out to play. And if it's near some beach, you will want a silly little top-piece that can take fun in its stride. The clown's cap, above, doesn't carry a serious thought with it. Made of white braid, banded with red wool yarns. About $3



A bit more serious, and for the casual side of your life is this head-hugging wool skull cap completely ensnared in cotton fish-net. Wear the open ends as a wimple or scarf—or twist and tie them around your head

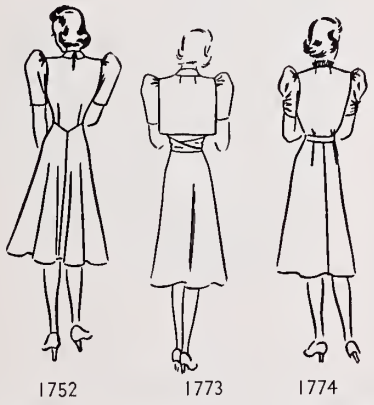


Now, if you're going to stay in town and want to enjoy one of fashion's new (but already established) trends, take this wimple even more seriously. Only your ingenuity will limit the number of ways it can be worn. When you find the way that is most becoming to you, use it—there aren't any right or wrong ways. Here we show an "under-hat" version. $1.25

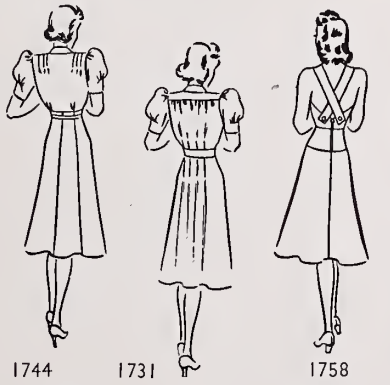
BACK VIEWS OF DESIGNS

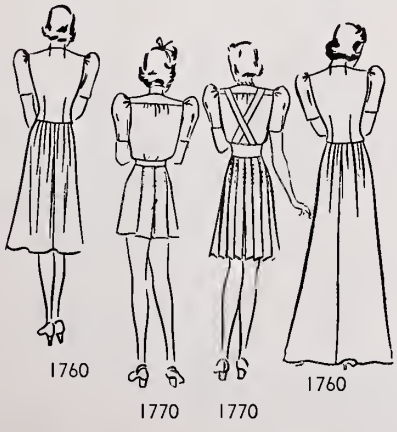
Designs on page 85





Designs on page 86





Hollywood Patterns may be purchased in chain and department stores in every city; by mail, postage prepaid, from Hollywood Pattern Service, Greenwich, Connecticut; in Canada, at 21 Dundas Square, Toronto, Ontario. Prices may be found on page 102



Style Right
Style Bright

A Roxbury Junior, of course. You'll recognize them by their youthful verve, their fresh slant on line and design, their many bright ideas about flattery for you...ask to see Roxbury Juniors in your favorite shop. There are "different" prints, as well as sunny solid colors, priced at $3.95, $6.50 and $7.95.

The frock with jaunty bolero and front pleats is fashioned of a new basket weave, spun rayon and wool, in California colors...with contrasting polka dot belt and handkerchief. Sizes 9 to 17. $7.95.

Colors: Aqua, dusty pink, raspberry, powder blue.

ROXBURY JUNIORS
1350 BROADWAY, NEW YORK

Clear, Soothe TIRED* EYES in Seconds!



Only **TWO DROPS** of this eye specialist's formula are needed to **SOOTHE** and **REFRESH** dull, tired eyes. Its special **EXCLUSIVE** ingredient quickly **CLEARS** eyes red and inflamed *(from late hours, fatigue, etc.).



Thousands prefer stainless, sanitary, safe **EYE-GENE**, because it is quickly **EFFECTIVE** in making **EYES FEEL GOOD. WASH** your eyes today with **EYE-GENE.** On sale at drug, department and ten-cent stores.



BE *SURE* OF YOUR "LOOKS"

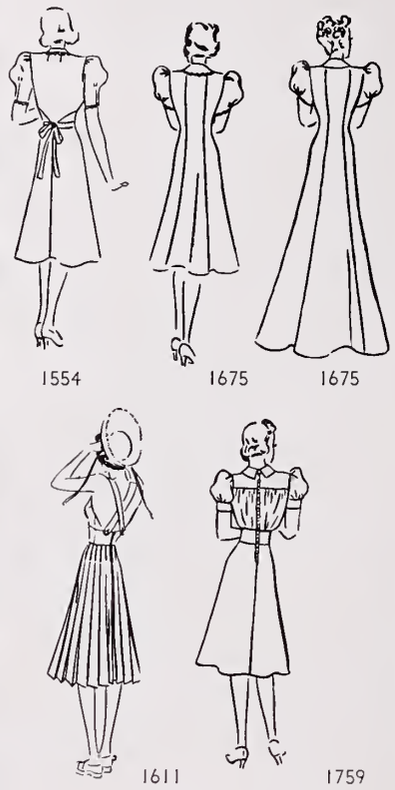
Tested and Approved by Good Housekeeping Bureau



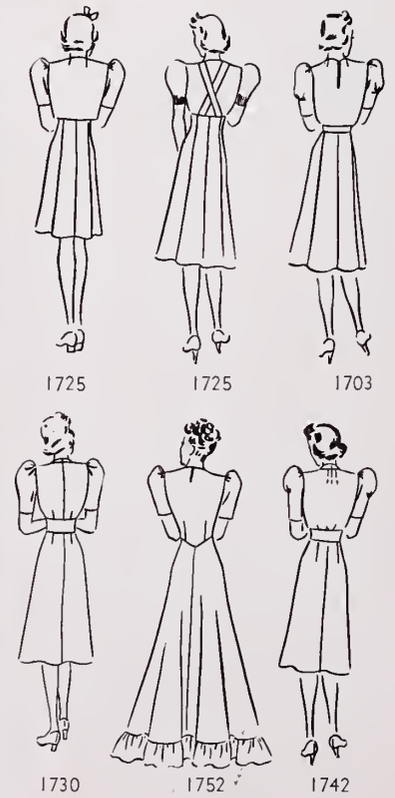
USE EYE-GENE

BACK VIEWS OF DESIGNS

Designs on page 87



Designs on page 88



Hollywood Patterns may be purchased in chain and department stores in every city; by mail, postage prepaid, from Hollywood Pattern Service, Greenwich, Connecticut; in Canada, at 21 Dundas Square, Toronto, Ontario. Prices may be found on page 102

PERSPIRATION ODOR

Offends Disgusts



the other person

Dri-Dew is the new cream deodorant, tested and approved by the American Institute of Laundering and the National Association of Dyers and Cleaners as being harmless to fabrics.

WILL NOT DRY UP IN JAR SAFE—An absolutely pure, unadulterated cream that vanishes when applied. **NON-IRRITATING**—Even after shaving. **LONG-LASTING** in preventing offensive underarm odors . . . **NOT GREASY—CLEAN—INSTANTLY EFFECTIVE.**

At drug, department or ten-cent stores.

Dri-Dew (cream) 10c, 29c
Instant-Dew (liquid) 10c, 25c, 50c



USE *dri-dew*

STOPS PERSPIRATION

stops perspiration odor

Through the Looking Glass

ACCORDING to the Westmore Brothers who do a major share of the make-up situation in Hollywood, "make-up is only as good as its foundation". Quite logically the foundation cream is the pride of the entire House of Westmore line. As in their rouge, lipstick, and eye-shadow, this foundation cream gives a natural glow particularly helpful under night-light, and miraculously conceals superficial blemishes.

Helena Rubinstein has brought the art of make-up down to scientific accuracy with her new Spectro-Dermascope. This impressive apparatus registers the exact balance of colors in the skin pigments. In the same proportions cosmetics are made. This ingenious system eliminates all possibility of an artificial appearance, and adds a natural looking radiance to your own coloring. Still experimenting, watch for this when it comes to your local store.

There may be nothing new under the sun, but we find this philosophy highly individual. Isa Miranda is responsible for this amazing credo: "I do not wish to place the emphasis on youth. I do not want to appear too young. I believe it is better for an actress to look like a woman of no particular age at all." Hooray for individuality!

A little mascara goes a long way in making your eyes look brighter and of deeper color. Maybelline takes care of the health of your lashes as well as their beauty. The formula includes oils which keep the lashes from becoming too brittle. And incidentally, when your eyelashes fall out (as they always do), don't be alarmed; they will quickly be replaced. (Dame Nature at work again.)

For your supplementary manicure care LaCross offers up a new Glycerated Manicure Kit. The items, neatly dressed in a red and white striped box, are non-acetone to banish the gloom of dry cuticle and brittle nails: a jar of nailgroom, bottle of cuticle and nail oil, glycerated polish and thinner, glycerated cuticle remover . . . with, of course, the proper instruments.

(Continued on page 118)

MACY'S . . . EXCLUSIVE NEW YORK CENTRE FOR AUTHENTIC GLAMOUROUS CINEMA FASHIONS ★ ★ ★ ★ ★

Two charming new Jacket Dresses

LOUISE PLATT, star of Walter Wanger's epic **"STAGE COACH"** before Macy's photographers in the jacket dresses she'll wear for Spring. Styled by Babs, Jr., in "Babs Crepe" woven of Celanese (Reg.U.S.Pat.Off.) rayon.



Hollywood flair in its brilliant white against navy or black . . . its brief young jacket . . . the very sophisticated neckline of its sleek "background" dress! Sizes 9 to 15. *Not more than 11.00.*

A sparkling Spring print, white with navy, wine, or gray. A Spring freshet of lingerie . . . the crispest effect . . . the softest tailoring. Sizes 9 to 15. *Not more than 13.00.*

MACY'S Fashion Floor is the rendezvous for smart young New Yorkers who scent a fashion trend while it's still a silvery image on the screen. For Macy's, *alone in New York,* has the authentic cinema fashions you see on your favorite star. These brilliant creations of Hollywood are officially copied for us and presented to you at cash prices — which respect thrifty young purses. *Each authentic copy bears an identifying tag.* The models above are in the Deb Shop, 3rd Floor, 34th Street and Broadway, N. Y. C.

...AND IN SUCH LEADING STORES AS THESE IN OTHER CITIES:

L. Bamberger & Co., *Newark, N. J.*
Boston Store, *Milwaukee, Wis.*
Chandler & Co., *Boston, Mass.*
Davison-Paxon Co., *Atlanta, Ga.*
J. L. Hudson Co., *Detroit, Mich.*
Joseph Horne Co., *Pittsburgh, Pa.*
La Salle & Koch, *Toledo, Ohio*
Musler-Liebeskind, *Waterbury, Conn.*
Neusteter's, *Denver, Col.*
The Outlet Co., *Providence, R. I.*
Stix Baer & Fuller, *St. Louis, Mo.*
John Shillito Co., *Cincinnati, Ohio*
Thalhimer Bros., *Richmond, Va.*
Wm. Taylor Son Co., *Cleveland, Ohio*



THE APRIL
Glamour Bag



Sign of Spring at Hollywood's "Trocadero"—the sleek, capacious handbag of black patent leather carried gallantly to luncheon dates by chic film celebrities. The *Glamour Bag* is a shiny, square beauty—accented with a long handle of grosgrain that can serve, on occasion, as a shoulder strap. The bag, in lustrous black only, with handle of black or any cosmetic color. At smart shops, $3.

MORRIS WHITE
MFG. CO., INC.
362 Fifth Avenue, New York

Through the Looking Glass

(Continued from page 117) A problem disappears with the arrival of Hortense Van Raalte's Eye-Sticks. Looking very much like your smallest lipstick, the Eye-Stick provides the first convenient form for carrying and applying mascara. For daytime you'll want one of the colourless variety, merely to accent your natural shadows. At night, use one of the six flattering shades. Take along your colourless Eye-Stick, too. It helps in keeping your brows in line.

Let's have no more of this diving under a table to powder your nose with a soiled, rouge-smeared puff. The new Hygienol puffs, besides being luxuriously soft, launder as quickly as you can say "they're pure lamb's wool". Their dust-proof, moisture-proof Cellophane container slips unobtrusively into your bag, and carries your own loose powder. Keep a supply of these on hand, and be kind to your complexion by using a fresh puff daily.

Don't feel you have been slighted by Nature if your lips are too thin or shapeless. You can easily change their shape to give them character. An indelible lipstick is necessary, and that brings up the new Liquid Liptone of Priscilla Pat. This is easily applied without smearing, and lasts for hours. Just in case you get off-side, there's a remover included with the Liptone.

Busy women will be grateful for the quick cleansing, pick-me-up action of Activator. First used only in treatments at the Face Contour Salon at 730 Fifth Ave., New York, Activator has become so popular that women refuse to leave without their own jar of it. It looks like honey, and is so pure they actually offered to eat some at the salon. You smooth on this emulsion, forming a vacuum in the pores. Then briskly pat with the finger tips. This action stimulates the glands of the skin, checking blackhead formation, and counteracting both dry and oily tendencies. In 3 minutes, remove the Activator, and bask in the glory of a natural peaches-and-cream complexion. This little jar of beauty-making costs around a dollar. Send mail orders to above address.



Enjoy Mannish Shirts Tailored by Hendan

MADE IN CALIFORNIA

Afloat, ashore or astride, wear a Hendan Corded Rayon Crepe, convertible collar, pleated back, in Copen, Beige, Peacock, Pink and White, sizes 32 to 40. $1.95 each at specialty or department stores in your city. If not obtainable, send check or money order to BROWNSTEIN-LOUIS CO., *1214 Stanford Ave. Los Angeles, Sportwear makers since 1895.*

$1.95

SPRING-Y COMFORT IN
Breathe-Eze



It's a spring-y new uplift idea, *breathes* while it *supports.* Ingenious elastic band does the trick . . . lifts, firms and separates with delightful comfort. Bridal Satin or Imported Broadcloth, **$1.95** Sizes 32 to 38. Mail orders promptly filled.

BLACKTON
471 Fifth Avenue
Opp. Public Library
Send for free booklet

Through the Looking Glass

Paradox for Spring! If you take your spinach like a lady of fashion, you are probably well supplied with lipsticks from rusts to the purply reds. It's still a joy to own a lipstick which really goes with everything. Charles of the Ritz solves this problem with "Hibiscus" in lipstick and rouge. If you could see the natural blossoms among the gardens of Florida, you could see how beautifully this pure red blends with other colours. The next best test is to try it on with all your new clothes.

Without audible fanfare the name "Orloff" has slipped into impressive popularity. Bath soap, perfume, lingerie cases, dress hangers are only a few of their well-designed scented novelties. Now Orloff presents a new "Essence Pour le Bain" (bath essence, to us) in their three famous odeurs . . . "Nikki", "Gardenia Russe", and "Carnation Imperiale". The decorative hand-painted wooden container is graced by a crest which is very Imperial Czarist Russia.

Everyone knows that an occasional splurge is good for the feminine soul. We can think of no more satisfactory an indulgence than a tube of Caron's Demarquillant Cleansing Creme. It's imported, of course, and rich in fragrant ingredients, blended to make your skin the envy of all your rivals. And now that we look at this giant tube, it isn't an extravagance at all. What's more, it's easy to pack.

When an unexpected date turns up, and you need a shampoo, dash to your favourite beauty shop and have a dry shampoo. You'll be on your way again in ten minutes flat, holding your gleaming tresses high. At Jean's in New York (32 West 58th Street) you will be well taken care of. M. Jean has sound ideas about the care of your hair.

You can feel virtuous about your between-meal snacks if you substitute Ry-Krisp wafers (at 20 calories per) for other temptations which encourage avoirdupois. Remember your new Spring clothes, and keep your figure in proportion! (Continued on page 120)

DIRECTOIRE BONNET



"SUNNY"
$5

Demure . . . with a dash of sophistication. "Little girl" bonnet brim, expertly tailored by a man's hatter, of fine fur felt in enchanting spring colors. Graded headsizes . . . at leading stores everywhere.

CHALFONTE HATS
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Chalfonte MADE BY A MAN'S HATTER

KinKid KinKid KinKid KinKid



Only Beautiful LEATHER Makes Beautiful Gloves

KinKid—an outstanding achievement in fine glove leather—is the creation of leather-dom's top craftsmen—the choice of America's finest glove creators—who prize it—as you will—for those "extra" qualities which set apart the usual and the unusual. Namely, its light pleasant texture and marvelous supple softness . . . its rich lustre and beautiful colors . . . its cheerful reactions to wash and wear.

For the utmost in glove values—say *KinKid* LEATHER when you glove-shop—literally scores of smart styles, in spring's newest colors—representing many famous makes. P.S. Suede glove fanciers should ask for gloves of *Suedura* Leather.

WOOD & HYDE CO.
Gloversville, N. Y.



KinKid KinKid KinKid KinKid

Through the Looking Glass

(Continued from page 119) Carry costume colours to finger tips with the new Cutex polishes, "Cameo" and "Cedarwood". Schiaparelli used "Cameo" with her costumes of violet, cyclamen, blue, lima greens, and fuchsias. Lelong selects "Cedarwood" for her blues, purply plums, browns, and yellows.

Max Factor, Jr. of Hollywood prophesies a revival of beauty patches, to be worn on ear lobes, décolleté shoulders, ankles, and, of course, faces . . . if you are the unimaginative type. Quaint as the fashion may be, we hope its promoters will use restraint before we go scurrying off to the optometrist yelling of spots before our eyes.

From the master perfumers of Bermuda, the creators of Lili perfumes, comes the new "Eve". Inspired by the romantic charm of all women of history, this exotic fragrance crystallizes feminine allure into an enduring symbol of modern sophistication. "Eve" is exclusive with one store in cities throughout the country. You may order this lovely rarity from Lord and Taylor's in New York, 5th Ave. at 38th St.

Be sure your deodorant is as kind to your clothes as to you. "Dri-Dew" is a non-greasy, non-irritating cream which stops perspiration, and is easy to use. The American Institute of Laundering and the National Association of Dyers and Cleaners tells you without reservation that "Dri-Dew" is absolutely harmless to fabrics. In two sizes.

You'll never, never be tempted to procrastinate again when you need a permanent. Not when there's a Nestle Undine as near as your nearest good beauty shop. No more wires, no electricity, no harmful chemicals. These permanents go even further in providing for your comfort. There is no heating on your head. Instead the curlers are preheated to the correct temperature, and placed on your head TO COOL, steaming your wave as they cool. Soft, natural-looking waves are the promised result, acquired in a blissfully short time. Recommended for children, too.

A BOUQUET TO *Glamour*

AND TO OUR GLAMOUROUS NEW SPRING SHOES!



Sleek calf in black, brown, blue $14.75

Shoe $15.75 Bag $8.85

Brilliant bag and shoe combination studded with nail heads and in all the best Spring color combinations.

FRENCH BOOTERY
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For Eyes That Melt Men's Hearts!



WINX *is different!*

This finer mascara clings so closely, that it looks more *natural.* Lashes seem silky, softer, *longer.* Eyes appear larger and *brighter,* with a tantalizing sparkle that stirs men's pulses. Try WINX Mascara today!



Scientific laboratory tests prove WINX mascara is amazingly *fine in texture.*

Approved by Good Housekeeping Bureau. Get WINX Mascara, Eye Shadow, and Eyebrow Pencil—in the GREEN PACKAGES—at all drug and department stores. 10¢ size at ten-cent stores.

CHANGE TO WINX
THE FINER QUALITY MASCARA

Through the Looking Glass

Do your eyes aehe at eve? Are you a devotee of the refreshing habit of eye-baths? They are soothing after a busy day. Eye-Lifts, those dandy little lotion-soaked eye masks, do wonders when taken with a short rest. So often a bloodshot condition goes with eye-strain. This brings EyeGene into the picture. The formula was developed by two prominent eye speeialists, and contains an exclusive ingredient which removes redness. At the end of the stopper a tiny eye-dropper makes for easy application. The results are rapid.

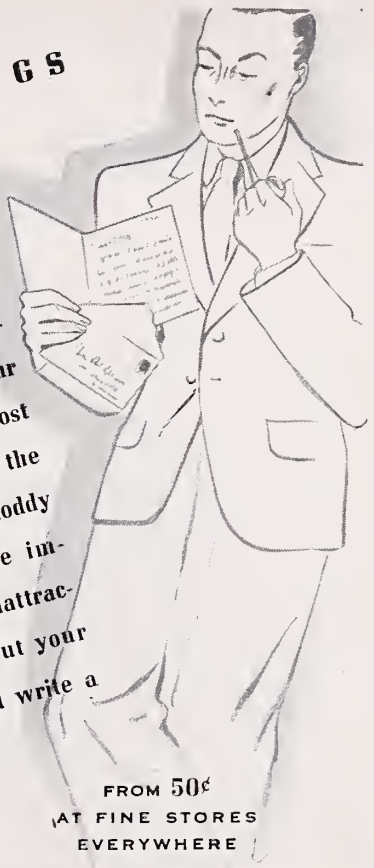
What to do if sheer stoekings and short sleeves expose "unsightly hair"? Perhaps you get your hands slapped every time you reach for your husband's razor. And besides, you loathe stubble. The logical way to cope with this situation is to lighten the hair and make it inconspieuous. At this point Marehand Golden Hairwash eomes to the rescue, and beauty wins—by a hairwash.

Next time you're having a manicure ask to see the colours of Creation polish. You'll be inspired to match your mood with one of the eighteen really lovely shades. A few of their names will give you some idea of the emotional scope: First Love, Crush, Coquette, Big Moment, Old Flame, Secret, Southern Siren, Gay Divorcee. The colours are as functional as they are fancifully named, being blended to match the new season's couturier colours. A waxy base promises permanency, and helps to save your nails.

Marehand makes a glamourous gesture in presenting a new perfume "Suspense". In collaboration with one of the finest perfumers of France, Marchand brings you this tantalizing fragrance. The handsome erystal bottle will soon be on the dressing tables of the fastidious. (The price is a pittance!)

A few feminine tears won't interfere with your eye allure if you use Winx mascara in either the eake or cream form. All Winx eye make-up, mascara, eyeshadow, eyebrow pencil, are blended to complement each other in new colours. (Continued on page 122)

Funny THE THINGS MEN NOTICE



MEN JUDGE YOU by the little things. The same man who can never describe what you are wearing may be full of surprising opinions about your hair, your perfume, your make-up . . . all the most personal things. Well, the critters are the same about writing paper. Cheap, shoddy writing paper gives any man the impression of poor taste . . . of an unattractive personality. Be sure you put your best self forward each time you write a letter. Use

EATON'S 1913 FINE LETTER PAPERS

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THAT
Glamour Look
WITH
FEATHER FLUFF FINISH
NEW!
EXCITING!
UTTERLY SMART!



You'll thrill to the luxuriously soft peach-like finish of these glorious new Saleigh casuals . . . you'll be captivated by their unusual styling . . . so charming . . . so definitely "Springy" . . . and you'll be amazed when you hear they sell for $2.00.

IN THESE NEW MERRIMAC COLORS
skyline rose, executive blue, chartreuse, japonica, victorian blue, suez, sky-mauve, beige, persian coral, fuchsia, aura yellow, medoc wine, rio violet, magnetic turquoise, lettuce green, black, brown, navy.



FEATURED BY LEADING STORES THROUGHOUT THE COUNTRY
OR WRITE TO
Saleigh Hats
TAILORED BY Saleigh MERRIMAC
65 WEST 39th ST. NEW YORK

Through the Looking Glass

(Continued from page 121) Fastidiousness is a fundamental which goes into making a glamour girl. We're all for starting these habits of daintiness at an early age. The makers of Odorono appeal to the pride of the high school age in a booklet of questionnaires and merciless ratings. This check-up on daily habits should make a young girl conscious of the secrets of her older feminine idols. You might leave your jar of Odorono cream or bottle of liquid out where *your* younger sister can see it.

No matter how simple the ritual of your daily bath, you'll like the finishing touch of powder dusted on by a web-soft bath puff. "Fluffipuffs" are made of pure swansdown, and give your freshly bathed self that pampered darling feeling. They're a decorative delight for your dressing table, too, with their boudoir colours and shiny Cellophane polka dot box.

Peggy Sage shows her delight and approval of the season's high fashion colour, Fuchsia, in presenting her "Fuchsia" nail polish. Miss Sage personally tests each new shade promoted to make sure the colour is "skin-tone right" as well as fashion-right. Just so that your manicure won't need constant care, Miss Sage offers you her "Satinbase" foundation. It's liquid magic!

Miss Joan Clair, noted hair specialist, heartily applauds the return of bangs . . . in curls, clusters, fringes, and waves (bang, bang, bang, bang). Miss Clair approves the fashion for its youthful effect and its cleverness in changing the shape of the face. Queen Elizabeth wears bangs (here we go again) to balance the tiaras and crowns she wears. Cinema royalty who endorse the vogue include Madge Evans, Margo, Olivia De Havilland, and Annabella.

For a painless method of tweezing your eyebrows, try a "Tweezerette". Its little pincers grip the hair, you press a tiny button, and out comes the hair in something less than a split jiffy. Don't forget, every time you wince, you encourage a facial line. Tweezerettes confine your lines to lovely brows.



Wonderful Round Razor for under-arm shaving
The Schermach... $1

JUST the kind of razor every woman needs—a razor that is round and small, so that it gets into the deepest hollows of the underarm. Shaves faster—smooth and clean. No sharp points or projecting edges. No danger of cutting or nicking the skin.



A straight razor misses the hollows



A round razor fits the underarm curves

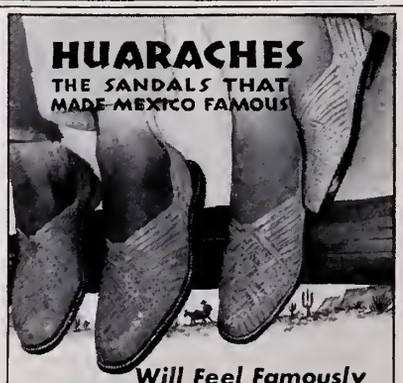


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For men as well as women. As beautifully finished as a piece of jewelry. Ideal for gifts and bridge favors. At leading druggists and Dept. stores, or mailed postpaid, $1. (West of Rockies and Canada, 10c each extra.) Circular on request.

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HUARACHES
THE SANDALS THAT MADE MEXICO FAMOUS



Will Feel Famously Soft and Cool on Your Feet

Your pair will be different in weave and pattern from any other pair ever made. None but the famous STEERHIDE Huarache from Oaxaca can make this claim. Into them is woven smart style and amazing stamina. Natural beige leather for men and women.

Your size is in stock, just mention it and send outline of foot, together with..... $3.75

Immediate Delivery

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Please send____pairs____Huaraches.
Outline of foot enclosed, size____
Name____
Address____

The OLD MEXICO SHOP
SANTA FÉ — NEW MEXICO

Through the Looking Glass

Here's an idea that's fun! We think Mark Twain first made this clever remark, "If you want to learn anything, teach it." Anyway, this certainly applies to the art of make-up. Take your roommate, your sister, or the nearest prospect, sit her down before a mirror, and "show" her how to make up. Prospects aren't difficult to find as make-up holds the same fascination as fortune telling. You will be surprised how many tricks of make-up technique you will learn in this "teaching". We must admit the idea isn't original with us. We are grateful to Miss Helen Peabody from New York's Renée Thornton salon, who has helped many girls to successful grooming. You help yourself with her hint.

If you are as allergic as we are to cakes of hotel guest soap, you will be delighted with a facial soap cream. The gentle massaging with a soft sponge as you cleanse is refreshing, too. The tube is a joy to pack, as it eliminates the messiness of carrying your own pet soap. Order this inexpensive "Tone" soap cream from Best's or Bonwit Teller's, New York. (About a dollar.)

Lavender is one of the most generally liked fragrances we know, but is often expensive to buy. American-made Wembdon Lavender is less expensive than many imported varieties, and boasts the same fine quality. Expense has been cut down in its marketing by importing the oils, and making the toiletries here. Incidentally the line is very complete, including powder and lotion, etc., as well as soap and sachet.

The real test of a fine complexion and make-up is the appearance in the unflattering light of day. The average dressing table is seldom arranged to give natural light, and it is often a shock to see your reflection after making up in artificial light. Just before you go out some fine morning, take your mirror to the window, face the light, mirror facing you, and be sure you haven't too much colour or powder. If you feel particularly confident, use a magnifying mirror, and notice the texture of your skin. (Not recommended for mornings you feel low in spirits.)



Jenny features

"DRESSMAKER TAILLEUR"



Dual personality for a double purpose... A JENNY FEATURE for dress and tailleur.

Trimly tucked...softly gathered. Neatly compact . . . amply spacious. A graceful silhouette topped by a square cut clasp. Sturdy grained buttercalf in the newest shades and staple colors.

$5.00

Sold in leading stores throughout the country.

Jenny BAGS 171 MADISON AVENUE, N. Y. C.

"THERE IS A Maiden Form FOR EVERY TYPE OF FIGURE!"

—and for every fashion need! Foundations by Maiden Form make every figure lovelier and harmonize it graciously with fashion's latest trends. Select the styles especially designed to suit your figure—and know the joy of a sculptor's skillful moulding! Send for free Foundation Style Booklet Y: Maiden Form Brassiere Co., Inc., New York, N. Y.

Left: A "Once-Over" (one-piece foundation) with a "Variation" brassiere top, which helps achieve a smart line-of-separation—$5.00 and $7.50.

Right: An "Intimo" bandeau—to emphasize the "dividing line"—$1.00 and $1.50; with Girdle No. 1321 (pantie): No. 1301 (regular)—each $2.00.

AT ALL LEADING STORES



Maiden Form

LOOK FOR THIS TRADE-MARK ON BRASSIERES GIRDLES "ONCE-OVERS"

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Glamour is Yours!



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Priscilla Parker

BEAUTY AIDS

Your skin will respond . . . as you never thought it could . . . to the amazing new formulas of PRISCILLA PARKER.



This display at your neighborhood store identifies your opportunity to obtain these sensational creams, lotions and make-up aids at a price you wouldn't dream possible. Satin-smooth PRISCILLA PARKER powders . . . rouges . . . and lipstick give that desired "lift" to your personality. Ask your dealer for . . . PRISCILLA PARKER.

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PRISCILLA PARKER
BREATH-CORRECTING LIPSTICK

Lovely lips . . . breath that's fresh and pleasant . . . these are yours if you use the sensational new PRISCILLA PARKER Breath-Correcting Lipstick. Moisten the lips—and your breath is sweet! Comes in all the new, approved shades at 39c, 75c, 1.00.



If your dealer cannot supply you, use coupon below for special free sample offer.

Sample Coupon

PRISCILLA PARKER
500 Robert St., St. Paul, Minn.

I enclose 15c in stamps to cover cost of box, handling and postage for one of your regular 39c size Deodorizing Lipsticks.

NAME .....

ADDRESS .....

CITY ..... STATE .....

Light ..... Medium ..... Dark .....

We see by the stars

A PICTORIAL map of Hollywood printed on a bright silk scarf—we saw it on a young star at Palm Springs.

Our winter purple has pastelled into orchid. An orchid chiffon dress with a girdle of braided chiffon in several deeper tones drew plenty of eyes at Marcel La Maze's Sunset Drive restaurant.

Also seen at Palm Springs was a sun-yellow "little girl" bathing suit topped by a tiny bolero. The bolero is piped in bright, bold scarlet.

Literally bells on your toes, if you enjoy the newest of Hollywood fads. Loraine Johnson of RKO uses tiny bracelet charms to finish the ends of her shoe laces. It sounds very gay.

Have you heard about the new short, up-swept bob? Even Hollywood, home of long locks, is trying it. The hair is clipped short all over the head, softly waved and curled into a coiffure that's a completely feminine and charming version of the old carefree windblown. But it needs expert cutting.

Ann Miller has a new soft handbag as big as a brief case. She carries it in a roll under her arm. Don't ask us what happens to compacts and such!

Cellophane covers for your good-looking books . . . covers that don't conceal the title or the good binding. Here's a very inexpensive idea we saw carried out in a star's library.

Claudette Colbert loves tailored slacks, wears a lot of tailored skirts with odd jackets. She prefers low heels for street and suit wear. But her evening clothes are extremely formal. She prefers to wear only *real* jewels and a very formal fur wrap for evening.

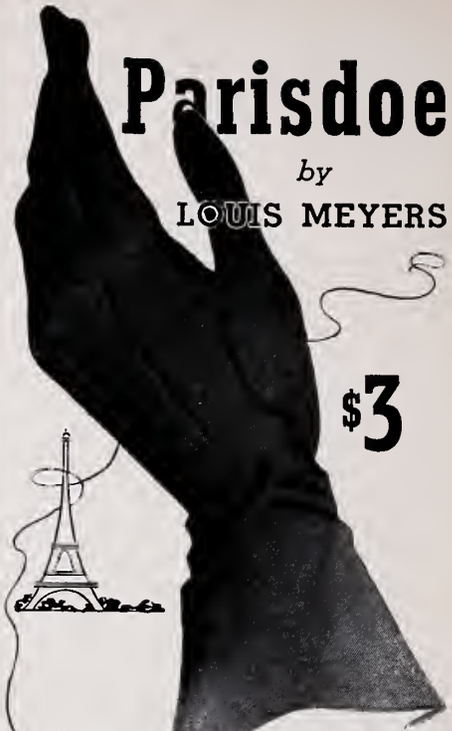
Seen in New York recently was charming Margaret Lindsay, wearing the first of the new can-can fashions. Hers was a frock of black crêpe with inside ruffles of lemon-coloured chiffon peeping out from the hem as she danced.

Bonita Granville, also in New York for a visit, wore a ballerina dress of palest blue taffeta and tulle, when she went to see the ballet of an evening.

Parisdoe

by

LOUIS MEYERS



$3

Smooth, soft and supple, smudge-proof, washable doeskin imported from France . . White, natural, and all the newest Spring colors . . You can own two pair for what you'd ordinarily pay for one.

Where to buy them? Why, at practically any good store!

LOUIS MEYERS & SON, INC., 1 PARK AVENUE, N. Y. C.

MAKE YOUR OWN

Smart Clothes

WITH THE PERFECT

STAND-IN

Acme Dress Form



- Makes DRESSMAKING a pleasure and a profitable pastime.
- Smart . . . Glamorous . . . perfect fitting DRESSES easily, quickly and economically reproduced.
- **INDISPENSABLE FOR HOME DRESSMAKING** . . . As necessary for fitting as the Sewing Machine for sewing.
- **ADJUSTABLE AND COLLAPSIBLE.** The NECK, SHOULDERS, BUST, WAIST, HIPS and SKIRT are each independently adjustable so that it will exactly reproduce any style, size or figure.

—EASY TERMS—

Remit $3, and we will send you our guaranteed $15 ACME DRESS FORM. Pay the balance of $12 at the rate of $2 a month. Ten days' trial. If unsatisfactory, return form and we will gladly refund your money.



ELLANAM DRESS FORM CO., DEPT. G
380 Throop Avenue
Brooklyn, N. Y.

$3 WILL BRING IT TO YOU!

Lasts a Lifetime

WRITE FOR ILLUSTRATED BOOKLET

We see by the stars

One of the neatest (literally) tricks of the month, in our opinion, was that invention of Wendy Barrie's. She got tired of always having her shoes streaked with dust after wearing galoshes and rubbers and now has cloth "overshoes" neatly fitting over her slippers to wear *under* the galoshes.

Fans are back for evening wear. We have always loved them and, as little girls, took our mothers' and paraded back and forth waving them before our appreciative eyes. Joan Fontaine of RKO has one of real ivory lace and mother-of-pearl. They are also made of taffeta or silk . . . and Kay Sutton has one of gold. But she wears it on the lapel of her tailored suit.

Claudette Colbert is a fiend on the subject of matching colours. To make sure that her make-up will harmonize with her magnificent collection of rubies, she had a lipstick especially blended to match their beautiful deep red. Ever thought about lipstick and your costume jewellery?

The sachet habit is a delightful one to acquire. Mary Carlisle of Paramount gives you her secret for making sure that there's a delicate aura of perfume always clinging to you. She had a dozen little draw-string bags made of stitched taffeta and filled them with her favorite sachet powder. Then she hung them in her closet, slipped one in the drawer of her dressing table and in among her lingerie. They are easy to refill and can be made in various colours to suit your preference.

Be a smart girl and buy a red-checked tablecloth. Then, cut it up into a blouse and wear it with your dark suit. Irene Dunne wears a red-checked tailored shirt in "Love Affair" (RKO).

You may not rehearse with Fred Astaire, but take a tip from Ginger Rogers who does. She pins back her hair with childish barrettes to which she fastens ribbon bows and she can go through the most strenuous routine without a curl bobbing across her eyes. Try this for your next set of tennis or if you're forced to "rumble" in the rear seat on a windy ride. (Continued on page 126)



There ore no sober sides this Spring . . everything is sporkling ond joyous . . whimsicol ond feminine. Pin one of these glistening little Cockodes on your lopel . . or your hot . . or your dress ond liven your whole costume to the poce of o glorious Spring. Your choice of stones in jewel colors, or enomel in new Spring shodes.

At fine jewelry counters everywhere
COHN & ROSENBERGER, Inc. • NEW YORK



New Glamour in Chamay Felt



"Frolic"

Chamay—for an exciting new YOU—for a sparkling new *glamour* . . .

This exquisitely soft, appealingly lustrous new felt . . . in warm pastel shades . . . designed by Brewster for a youthful YOU . . .

Chamay Felts are Three Dollars, in the following, and many other, leading stores:

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San Francisco, Calif.
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Regenstein's, Atlanta, Ga.
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Rochester, N. Y.
Strawbridge & Clothier
Philadelphia, Pa.

Chamay Hats
made by
BREWSTER HAT CO., Inc.
411 Fifth Avenue New York

We see by the stars

(Continued from page 125) Caught on Wilshire Boulevard, a quick glimpse of a tailored suit with a jewelled doghouse pinned on one lapel. And on the other? That's right . . . the dog, small and jewelled.

Ardent supporter of the "petticoat revival" is Barbara Stanwyck. She wears sheafs of them, made of starched net, beneath the full skirt of her lace evening gown and she looks like a lovely reproduction of Grandmother's portrait from head to toe. Nice rustle, too.

When Spring pokes her shy head around the corner, it's a signal for hats to occupy the fancy of every young girl. Not immune to this general reaction, we noticed several stars at a tea dance recently, wearing tiny creations topped by birds, a whole greenhouse of flowers, or yards of tulle veiling.

Joan Fontaine has a favorite necklace of white jade chess pieces strung on a slender silver chain which she wears with a simple black ensemble. The result is so simple that it is striking and seems a very fitting accessory for her clean blonde loveliness.

Isa Miranda, the continental star of "Hotel Imperial", has started a vogue for capes and it threatens to sweep the nation. You'll find yourself wearing them morning, noon and night and loving them too, for they are graceful, feminine and so flattering. Miss Miranda casts her vote for the thin, unlined versions, cut circular and trailing the floor. Have one to give you that delightfully romantic, ever-so-helpless look. Have another, short and flippant.

Lovely Whitney Bourne has something new for her hair in the way of ornaments. She wears clips made of tiny clusters of purple amethyst grapes surrounded by vine leaves. No wonder she is known as a girl who sets styles. Have you tried your clips in a hair-do?

Take a hint from the stars and tie a dainty little "baby" bib about your throat. See what it does to change the appearance of that basic frock. And think, the bib needs no ripping off or sewing on—an incentive to freshness.



MAO-TZU
(Chinese hat of the people)
IS THE VOGUE
flattering - practical
FOR GARDEN • BEACH OR KNOCK-ABOUT WEAR

Made of native grass in China, the air of studied carelessness gives it style that has endured more than five thousand years. Be smart this season, wear a MAO-TZU.

Delivered Postpaid in U. S. A. upon receipt of **$1.00**

GARDENALLS COMPANY · 9 E. 57 St., New York

QUICK AIDS TO BEAUTY

Use ORIGINAL Famous
de Muir
MOIST PAD COSMETICS

deMuir Cleansing Patels . . . . Pure wafers of white cotton, saturated in a creamy fragrant lotion to cleanse your face thoroughly —in a moment—it will glow with an ideal base for make-up. At 25c, 35c, 50c and $1.00.

deMuir Nail Polish Remover Patels . . . . Contains an oil designed to keep the nail and cuticle in good condition—only 35c.

deMuir Deodorant Patels . . . . Expensively and delicately scented—this pad is made to give utmost protection, yet is kind to underarm skin and clothing—only 35c.

Users of deMuir are never satisfied with less than deMuir Quality. *Please avoid being sold imitations.* At your dealer's or use the coupon.

deMuir Laboratories, Newbury St., Boston G4
Enclosed find $..... in stamps or money order for ..... size deMuir Cleansing Patels ( ), Nail Polish Remover ( ), Deodorant Patels ( ).

Name .....

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City ..... State .....

We see by the stars

Talented young Mr. Edward Stevenson, who designs clothes at RKO Radio Studios, is particularly impressed by the ingenue fashions for spring. To prove it, he's just completed a cupboard full of frocks reflecting this trend for Sally Eilers to wear in "They Made Her a Spy". He says that we'll be wearing prim, starched fabrics for street wear, with taffeta heading the list of favorites. And, best of all, petticoats galore to rustle under the full, very brief skirts.

And shoulders . . . squared and raised to an arrogant angle, for they are important news this spring. They may be satin-smooth, broad, pinched or puffed, but shoulders you'll have, to give you that wide-at-the-top, slim-through-the-midriff look that is so necessary.

Stevenson becomes almost lyrical over the colours you'll be wearing. In keeping with the "little girl and school girl" theme, they are pure pastels. They range from a clear pink (that proven flatterer) to sunny yellow. Cyclamen and fuchsia retain their popularity, but the softer shades are a bit newer. There are luscious combinations to be achieved, almost good enough to eat. Try plum with pale green or baby blue with deep, deep lilac. Don't be afraid of new colours . . . they'll make you look in tune with the season.

The casual observer will think you filched Grandmother's jewel case when you appear with a large gold locket tied about your throat with a tiny black velvet ribbon. And don't forget to try a coral bracelet for wrist decoration. If you can find a cameo among your treasures, let it nestle in the ruffles at the neck-line of your most frilly, feminine blouse. Don't forget seed pearls . . . they are being seen in earrings, bracelets and necklaces.

Edward Stevenson suggests you adopt the motto "break into print" this season, for prints are news. Ferdinand the Bull gallops gaily across the skirt of more than one frock, while bowls of goldfish, bars of swing music, and explosions of sky-rockets vie for spring honors. (Continued on page 128)





The narrow elastic at top and bottom of the Pendu-lift* bra continues down the center to sharply divide your bosom. This same elastic binding is the secret of Pendu-lift's* amazingly natural uplift support and unparalleled comfort. The net bra photographed (model 834), has decorative criss-cross stripping for additional "lift."

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COUNSELOR Scales

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We see by the stars

(Continued from page 127) Bows go hand-in-hand with the "school girl" look and we have tucked them behind our ears and worn them on top of our piled-up curls. Wendy Barrie has a new angle swiped, we think, from her role in "Hound of the Baskervilles". She ties back the ends of her hair with a wide bow of crimson ribbon and looks as demure and pretty as you please.

Of course, we recognize the fact that slide fasteners are as necessary to our sense of well-being as the correct number of vitamins. Kay Sutton of RKO goes further. Her midnight blue cashmere sweater has shoulder seams that are "zipped" together and for added attraction, there is a half necklace of pearls, appearing only in front, that is clipped to the slide fastener pulls. Be a copy-cat and try it on your next hand-knit.

Pointers from the Penguins, is how Orry-Kelly puts it . . . for he designed a dress for Gale Page that uses white chiffon for a wide front panel and black crêpe for the rest of the frock.

Just for fun . . . little Virginia Weidler uses red thimble buttons to fasten a black-and-white checked coat dress. Incidentally, this frock can be seen in that fine picture, "The Great Man Votes". Although she is only eleven, she has a fashion sense that would do credit to many an older sister.

And still the rage for knitting goes its merry way. Anne Shirley, sitting out between scenes, works away briskly at a blue angora bed jacket for her mother. An easily made and nice present.

Riding habits, in the real old-fashioned sense, are back again. So you had better practice riding side-saddle instead of astride. Lucille Ball, appearing in "Annabel Takes a Tour", wears a formal coat and wrapped skirt of black broadcloth, complete with a silk topper, stock tie and high boots . . . and looks as if she had stepped from a hunting print! Better practice in private the art of gathering the skirt in one hand.

Carole Lombard has clothes made over, from fur coats down! She changes her hairdress with each gown.

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The stars entertain

STARS have to watch their diets, to be sure. But behind the scenes, at their intimate lunches and teas, a few of them offer wonderful "snacks" to their guests. And stars are human, so they all "break over" now and then.

Franciska Gaal of Paramount loves Almond Strudel, serves it at home. and keeps it in her studio bungalow for between-meal-snacks. Her recipe.

Mix one quart of flour, one teaspoon of salt, one tablespoon of sugar and two teaspoons of baking powder. Rub in four tablespoons of butter; mix to soft dough with milk. Roll out one-half inch thick. Have mixed, one cup of chopped almonds, one-half pound of seedless raisins, one-half cup grated maple sugar. Cut dough in two pieces; on one spread nut mixture; cover with other piece and roll together with pin. Cut in four-inch squares, brush top with milk, sprinkle with maple sugar, bake.

Herbert Marshall likes "stag" luncheons. For these he orders real "he-man" sandwiches. His favorite combination is ham and anchovy on whole wheat bread, which is certainly easy to fix. Just add to the sliced ham a bit of onion juice, paprika, a few drops of tabasco sauce and a little anchovy paste mixed with creamed butter.

Mr. Marshall confesses a weakness for "Spanish Chicken". Here's how.

Disjoint two plump hens. Roll each piece in flour which is seasoned with salt, pepper and thyme. Fry in deep butter and bacon fat, extremely hot, just long enough to brown.

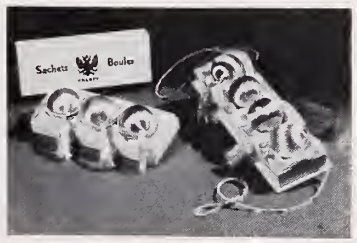
Put four tablespoons of olive oil in a roaster. Place the chicken in this, cover the roaster and bake in a moderately hot oven over fifteen minutes, to absorb some of the oil into the chicken. Halve six small onions and place in the pan with the chicken, add chopped parsley, finely diced celery and the juice of four toes of garlic. Crumble three dried red peppers over the whole panful. Add one and one-half cups of hot water and cook for one hour in a moderate oven, basting frequently. Slice three tomatoes over the chicken, cover with grated cheese and paprika, take the lid off and cook about 15 minutes longer or until the tomatoes are done. Serve hot. (Continued on page 130)

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The stars entertain

(Continued from page 129) Irene Dunne adores pretty desserts. So for her buffet suppers, she has a favorite that has caused comment. In the center of the table she places a huge ring of jello filled with fresh fruit and whipped cream, surrounds the larger mold with individual rings, similarly decked.

A gracious young player had us guessing the other day when she gave a luncheon and the beef consommé had a different, elusive flavor. It was a whiff of cloves—and we loved it!

She served another delicacy—grilled grapefruit. She cuts a large one in half and "saw-tooths" the edges. Then she dusts it with brown sugar, garnishes the center with a cherry, and places it in the broiler for three minutes and serves it hot.

Barbara Stanwyck, true to her type, scorns those ridiculously tiny finger-tip towels for guests. She likes large-sized face towels of natural linen with hand-blocked patterns of dancing peasant figures in bright colors.

Here's a real recipe that men will like. It's one brought from England by Ray Milland and we had to wheedle like everything to get it out of him. It's called Cheshire Pie: brown two tablespoons of minced onion in two tablespoons of butter. Add one pound round steak cubed, and cover with salt, pepper, and flour. Stir quickly until all is browned. Cover with boiling water and add one cup cubed kidney; cover and cook slowly until tender. Pour into deep baking dish. Add a cup each of small potato balls and tiny onions, one-half pound broken mushrooms which have been stewed five minutes in butter and a bit of water. Cover with pastry, brush with beaten egg. Set in oven until the pastry is a rich brown and serve hot.

Lucille Ball treated the gang to an enormous home-made cake, crowned with a special icing. Here is the recipe for the icing: soak grated rind of half a large orange in two tablespoons orange juice, one-half teaspoon lemon juice. Strain juice. To it add one egg yolk. Stir in powdered sugar until icing is right consistency to spread.

PAT. NO. 2,054,439



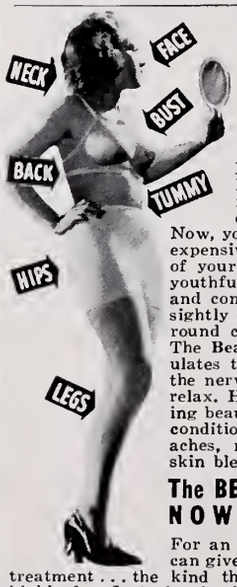
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The stars entertain

Gail Patrick loves a roast chicken dinner, but she likes to balance it by serving an enticingly crisp salad. Here is her favourite one:

In a large wooden bowl, mix crisp romaine and the white heart of chicory. Take one large cooked heart of artichoke and cut it in very thin slices. Add two large raw mushroom caps washed, dried, and finely chopped. Pour French dressing, in which a clove of garlic has marinated, onto the salad mixture and toss well before serving.

Patricia Morrison, newly signed Paramount lovely, playing in "Persons in Hiding", has gone Mexican, and her guests are singing praises for her wonderfully odd dishes. She collects Mexican recipes as a hobby.

Hollywood screen stars may not admit it at first, but they love picnics. Just invite them to a party outdoors with grilled food!

Anne Shirley gave a beach party and sprang something new in grilled sandwiches. It involved small hunks of cheese, each piece wrapped in a slice of raw bacon skewered together with peeled stick (sissies use toothpicks). This is grilled over coals until the bacon is crisp and the cheese melts, then inserted in a round bun.

The secret of Ginger Rogers' successful beach parties is her grilled chicken. And for it, she demands a bed of hot coals, a grill not too near the heat. If she sees anyone not eating with his fingers, woe be unto him!

Sometimes she serves grilled steaks and these are her rules: "Buy pretty thick ones, cook them quickly over glowing coals—never flames. Don't cook them too long, and douse the finished product with as much butter as your conscience allows you."

Cary Grant is much more primitive about his game-cooking. He covers the birds, feathers and all, in wet clay, buries them in hot coals, and roasts them. When they're done (properly), the feathers and skin peel off simultaneously. (Continued on page 132)

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The stars entertain

(Continued from page 131) Housewife Anne Shirley is a resourceful lass, besides knowing how to act. After her husband, John Payne, laid down the law to the effect that he had to have soft-boiled eggs for breakfast every morning, Anne decided to learn how to prevent them from cracking while boiling. She carefully pierces one end of the raw egg with a thumb tack before putting it in water! Don't ask us why, but it somehow does the trick.

Irene Dunne, star of "Love Affair", likes a touch of lemon juice added to a rich vegetable soup. Try it!

It takes just a small touch of this, an idea here or there, to put a stamp of distinction on your party. For your next luncheon, when you're planning to serve layer cake, take a tip from Lucille Ball, RKO-Radio star. She arranges pieces of candied fruit in a decorative "basket of fruit" pattern on top of the cake. Have plain icing.

Lucille comes through with another idea, this time a full-fledged recipe. It's for pickled beets: place contents of can of sliced beets in shallow dish. Pour over beets ½ cup cider vinegar. Add paper thin onion rings (cut onion, separate slices into individual rings). For additional garnish, completely cover whole hard-boiled eggs with beet juice; whites will be dyed red, yellows remain natural. Slice eggs, garnish beets, before you serve them.

For "company dinners", Sally Eilers, RKO star, likes to serve individual meat loaves, in the center of each a small hard-boiled egg. Bake loaves brown, garnish with green parsley.

When Ginger Rogers is having a luncheon or tea and wants to cut fresh bread thin for sandwiches (she scorns day-old bread), she heats the blade of the knife before using it.

Whitney Bourne doesn't like to serve soups minus croutons. And one of her favorite ideas for croutons with cream soups is to brown small squares of bread in deep fat or butter, then serve immediately. She says they are better than ordinary toasted squares.

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The "MAN IN THE IRON MASK", by United Artists, is the age-old story with variations, of course. Louis Hayward plays alternately Louis XIV and his twin Philippe of the iron mask. As the latter, he is saved from a fate worse than suffocation and restored to his throne by Joan Bennett and The Three Musketeers. Spectacular and sure-fire escape from the more-real crises of the present.

"6000 ENEMIES", an M.G.M. production, shows the trials and tribulations of district attorney Walter Pidgeon, railroaded up the river for having imprisoned one Rita Johnson and declared war on the underworld. Fellow convicts endanger his life, notably Nat Pendleton who has orders to kill him. There is much excitement, a prison break and a love affair with Miss Johnson. Having only seen stills and a synopsis, we cannot evaluate it.

"IT'S A WONDERFUL WORLD" is M.G.M.'s latest comedy-child. In this corner we have Jimmy Stewart, detective hired to keep playboy Truex out of trouble (or the electric chair). In the other, Claudette Colbert, wide-eyed poetess who whips up lyrics on the spot. They go through such hocus-pocus that they can't help but solve the mystery and fall in love, despite Stewart's intentions and convictions. We found it definitely funny.

"LITTLE MOTHER", the temporary title of Ginger Rogers' new comedy, includes David Niven in a well-done bit of fun by RKO-Radio. As a salesgirl suddenly thrust into the unwilling rôle of "mother", simply because she looked at a child on the doorstep, Ginger is at her best. David Niven, as the son of the store mogul, loves her in spite of "all", so they get married.

"CONFESSIONS OF A NAZI SPY" is an exciting story that makes no bones about its being truth rather than fiction. Warner's has done well in casting Francis Lederer as the amateur spy who has intentions of selling America to the Nazis. Lya Lys, a newcomer to the screen, is very creditable, as are Edward G. Robinson and all the other players, many of whom prefer to remain unidentified for obvious reasons. This is not a horror picture, in any sense of the word, but more like a newsreel, factual and frightening in its truthful depicting of events. At any rate, it is a picture that every American ought to see and note carefully.


IT'S A WONDERFUL WORLD


LITTLE MOTHER

the month

Eye-appeal — Ear-appeal — Thumbs-down



INVITATION TO HAPPINESS



STOLEN LIFE

"INVITATION TO HAPPINESS" has Irene Dunne and Fred MacMurray in a prize-fighter and the lady type of story but with a punch. Much of the punch is contributed by Irene's son who refuses to go for his new, almost illiterate father, and the scenes between them are truly poignant. Paramount has done this skillfully, tenderly and thoughtfully.

"STOLEN LIFE" features Elisabeth Bergner in a twin rôle. As one sister she marries the explorer loved by her twin and then dies in a sailing accident. Her sister slips into her place, unknown to anyone but the father and is dismayed to learn that her husband, Michael Redgrave, has decided he picked the wrong twin—it is she he loves after all. The characterizations are well drawn.

"YOUNG MR. LINCOLN" is 20th Century-Fox's contribution to the American saga that has run through the country these past few months. Henry Fonda, as Lincoln, is pictured in his early Springfield days, when he first achieved fame as a lawyer and debater opposite Stephen Douglas and courted Mary Todd, here Marjorie Weaver.

"JUAREZ" (Warner's) despite its tragic theme and story is something to put on your list. The love story of Maximilian and Carlota, famed for its tragic beauty, stars Bette Davis as the mad empress and Brian Aherne as the duped Maximilian. Paul Muni, Juarez the liberator, presents stirring pleas for democracy.

"THE SUN NEVER SETS", a Universal picture, concerns itself with an English family that has long been in His Majesty's diplomatic service. C. Aubrey Smith, patriarch, wants sons, Rathbone and Fairbanks, Jr., to carry on, and is most incensed when Fairbanks balks at the idea. At the end, Fairbanks comes through and practically saves the empire by quick action.

"EX-CHAMP" is something that Universal pulled out of its hat one wintry morning and presented purely for those who have an hour or so and a tear or two to waste. Ex-champ, Victor McLaglen, goes through being an unloved father by his society minded son, and loved by his faithful daughter, pretty Nan Grey. There are some good fight scenes with Tom Brown as a young boxer and a rather turgid plot.



This flattering style will do for your ego what vitamins do for your health. It is made of cool caressing acetate, with beribboned val lace edging . . . smoothly tailored with clever details of finishing. Wedgwood pattern on blue or rose. Sizes 15-16-17. $2.00

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Through the looking glass

Gypsy red

Whether you've actually acquired the wanderlust or not, you probably have at least one gypsy costume in your wardrobe. Save your shy cosmetics for another mood and accent your make-up with a real gypsy red. For your rouge and lipstick use Tangee Theatrical, a true red without either purple or orange undertones. The lipstick has a cream base, which keeps your lips smooth and stays on for ages. Complete the harmony of your facial make-up with the new Tangee powder. It gives your skin a delicate pink-tinged underglow. For your nail polish, see the rich, richer, richest "Tringar" gypsy shades by Revlon.

Fashion scents

Wistful is the word for the new perfume called "Yesteryear." Protected by a glass dome, a quaint Victorian figure holds one full ounce of delicate fragrance designed to wear with your most feminine of moods and fashions.

Come out, come out

Let's face an unpleasant problem; hair which is visible through sheer stockings, and is doubly offensive with bare-legged play clothes. This can be so easily removed by "Zip," a new perfumed depilatory cream. Simply spread it on, let it stay on for five minutes, rinse it off, and your skin is left soft and smooth. At better stores everywhere.

Defying gravity

We've a solution for those unmanageable short back ends if you are upping your hair. Keep them in place with "Bee-Neat" Tendril wax. Each box has four little cakes. Is invisible when applied. Sold at department stores.

Beauty sticks

Perhaps you'd like to build your summer beauty on a new foundation. There's a pleasant kind which comes in stick form, called "Powd'r Base." It is waterproof, goes on smoothly, forms a velvety base for your rouge and powder. Screen stars endorse this convenient make-up foundation Match your natural skin tones with rachelle, flesh, brunette, or suntan. Available in three complementary shades of rouge, too. Sold at department, drug, and chain stores.

An ounce of precaution

Do protect your eyes from the sun, but be sure your sun-glasses are correct. We've just come into a new pair which are as handsomely styled as they are scientifically designed. Their lenses absorb practically all of the sun's injurious ultra-violet and infra-red rays. The frames are extra large with long, flat bows which go straight back without the conventional ear-curve, and may be worn at the side of your head or under your hair. Frames are white or your favorite pastel. Definitely sports model.

Lady dainty

On warm summer days you'll be pleased to know of a deodorant-antiperspirant cream, effective from one to three days. It has a smooth, velvety texture, isn't the least bit greasy, and dries quickly. The formula was developed on a new principle, to absorb odors.

Anti-gambling "tips"

There need be no guesswork in the selection of nail polish colors. One variety has an artificial finger nail on each cap with a sample of the color inside. Other manicure accessories in this line—olive oil polish remover, polish thinner, polish base—have ingredients which help to keep your nails healthy as well as beautifully groomed. All of these items are sold at the dime stores.

Dental delights

A manufacturer whose name is very familiar to you is making the world more smile-conscious with a new liquid dentifrice. It is free from any abrasive which might scratch the enamel of your teeth. It is economical, refreshing to use, and manages to penetrate the tiniest crevices between your pet bicuspids.

From over the sea

Fastidious French and English women have passed on to us a new drawstring snood to protect coiffures while you are changing your clothes, driving, or indulging in your favorite sport. Available now at most notion counters. Designed so that you can don it and doff it without disturbing your coiffure. World-famous Eleanor Holm endorses this newly-introduced snood-cap. Miss Holm wears one under her bathing cap.

Through the looking glass

Americana

People keep rediscovering the charm of early America. This spirit is concentrated in a new line of toiletries. The fragrance is outdoorsy, the packages faithful replicas of antiques. Toilet water in a Jenny Lind bottle, water softener in a tiny butter tub, sachets in a sewing basket, perfume in a Hurricane lamp, these are only a few of the items. Incidentally you might keep these in mind as tokens of appreciation for your hostess's fine all-American hospitality.

All yours

If you've been searching for a perfume which is yours and yours alone you've not been wishing for the moon. There is a perfume which changes with each skin it contacts, and will be as individual on you as it is on your identical twin. We like its flattery for gifts, too, as it is the most personal of perfumes.

Camera proof cosmetics

Don't let this summer's crop of candid camera enthusiasts snap you entirely off your guard. An internationally famous beautician has just perfected a foundation cream to make you more photogenic. It was created to conceal little lines and blemishes from merciless cameras. This formula has been developed after much experimentation with colored and black and white photography. There is nothing "theatrical" about the effect, so that you use this cream foundation lotion all day long. Besides covering up little imperfections it will provide you with an excellent base for your rouge and powder. Available in two shades at department stores.

Male help needed

What percentage of your cleaning bills is due to lipstick smears? Surely you have had the sad experience of making up first, then putting on your dress which you smudge with lipstick just when you are about to go out. An ingenious male has invented little cardboard lips to put over your own while you change costumes without mishap.

Names of items mentioned in "Through the looking glass," furnished on request.

gayly colorful as the painter's palette



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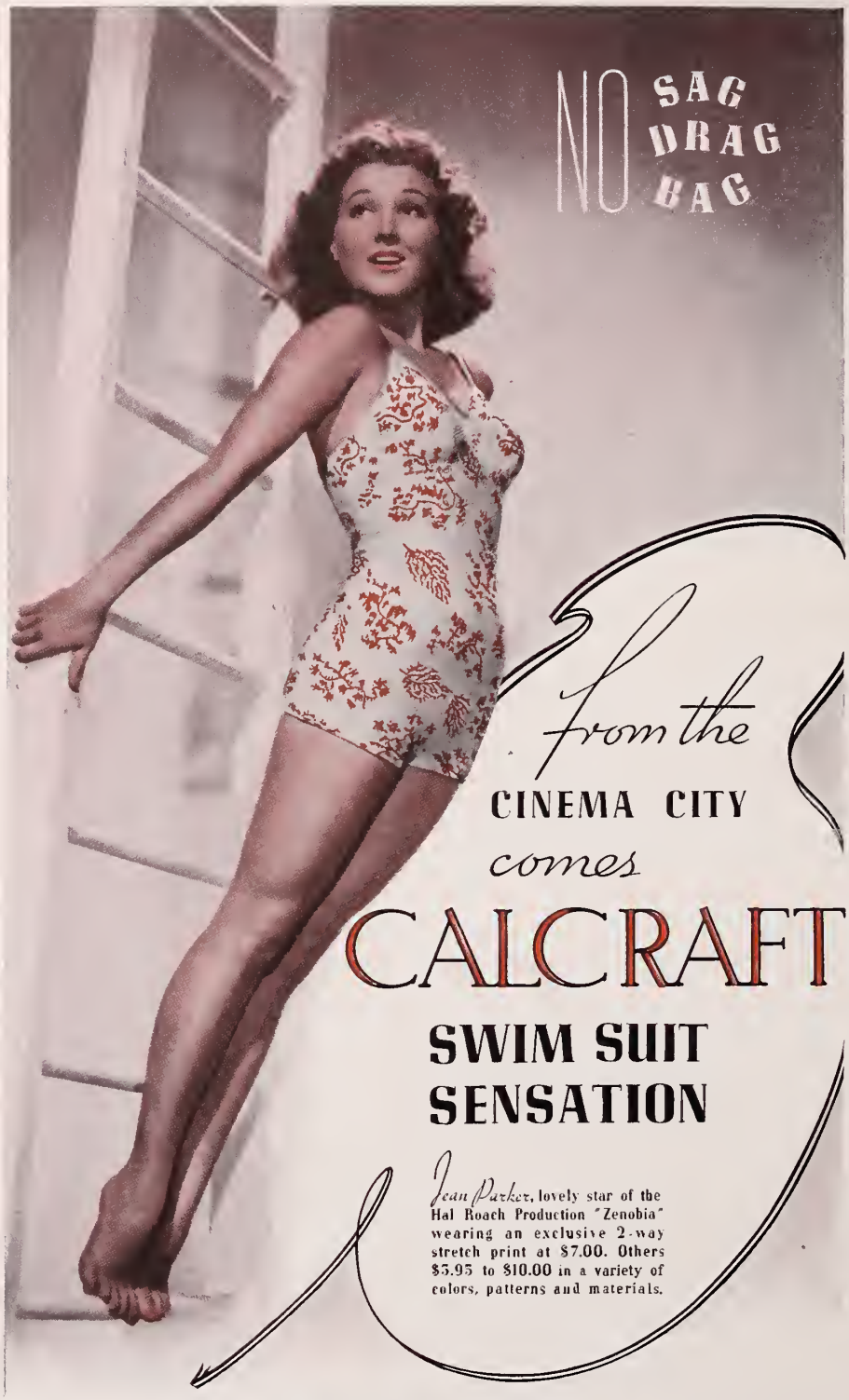
Wear it in solid tones with your summer whites. Then change to the vivid Romany stripes to gayly accent more sombre costumes —or reverse to a colorful Flower Print to offset your simple sheer dress. Both the Toyo bag and the covers are washable. ✪ In Linen, or "Cruisaline" (white one side) Black, Navy, Pink, Copen Blue, Maise, Fuchia, Chartreuse, Red, Aqua. Multicolored Romany Stripes. Vari-colored Flower Print designs.

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STYLED FOR CHAMPIONS

TAKE A LETTER

Excerpts from letters to the Editor

HER FAVORITES

Dear Editor: This is "the" magazine for women. Most of us look up to movie stars for inspiration so how about giving us an interview with a different glamour queen each month, telling us her secrets of beauty, glamour and wardrobe. My favorites are Joan Crawford and Dietrich. . . . L. S.

• Thanks for the idea. That's the spirit we like to see and the more suggestions, the merrier. We'll try to follow it up as soon as possible . . . the editor.

HIP HIP HURRAY

Dear Editor: I just want to say "Hurrah for Glamour and long may it wave!" You have realized the magazine for the average American girl today. . . . The clothes are just the right price now, but please don't get too expensive for us. I like the "do's" and "don't's" very much. . .. B. R.

A HOT KNIFE

Ye gods and diminutive fishes, what tripe! Next we shall read that Wallace Beery washes his feet with soap. Women have been cutting fresh bread with a hot knife for years. . . . B. N.

• Seriously, thank you for your criticism, but you'd be amazed to discover in a Gallup poll how many women do not cut bread with a hot knife. Indeed, they buy it sliced. Maybe they don't know about soap either . . . the editor.

TOO TOO SOLID—

Dear Editor: We are four girls very anxious to lose ten or fifteen pounds at least before the summer months. . . . How about giving us some exercises, with pictures if possible, which will do wonders for hips? . . . Four Fans.

IS IT CULTURE?

The magazine racks are so overloaded now with Hollywood culture that there is no possible room for intelligence. . . . A. B. W.

• We believe that intelligence and good grooming can "share a room". Surely the woman who has learned to dress well, make herself more beautiful and pleasing, even if through "Hollywood culture", is alert, realistic . . . the editor.

FORGOTTEN TEENS

Please hear the call of the forgotten 'teen age. We are interested in beauty, personality and all the "with-its". . . . Most of us are beginning to go and want to be attractive. . . . Babs.

• Dear Babs: Don't despair. The September issue of Glamour will take up your cause in full, so read it . . . the editor.

Glamour of Hollywood

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In this issue

One Jim Stewart, meteor and idol

Seven figure-wise suggestions

Eleven fashion do's from Hollywood

Twenty-five ways to luxuriate in a bath

Six emphatic movie don't's

Thirty movie-influenced fashions

Eight faults a star corrected

One five-way wardrobe for Fairs

Twelve vacation suggestions

Five star-rooms with hints for you

July, 1939

Cover, Deanna Durbin of "Schooldays"	
Movies of the month	Pages 2-3
Glamour architect	10-13
We nominate for glamour	14-15
I pack for Honolulu	16-17
Teens, dress for your age!	18-19
Jim Stewart, movie idol	20-21
Handbags always tell tales	22-23
Once over lightly	24-25
He helps to make story-book tales come true	26-27
Strictly functional	28-29
Hair care by Joan St. Oegger	30-31
Myself as others see me by Patricia Morison	32-33
Even as you and I	34-35
Packing for fair	36-39
Every woman wants lovely hands	40-41
Month's best-dressed picture	42-43
Bathing beauties, 1939	44-45
Limbs and the lady	46-47
Hollywood designs	48-51
Stop that camera	52-53
Figure work	54-55
News bulletin	56-57
Hollywood quick glimpses	58-59
Summer vacations	60-61
A room of your own	62-63
Glamour aisle	64
Through the looking glass	4-5

Alice Thompson, EDITOR-IN-CHIEF

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GLAMOUR GETS DOWN TO CASES

LEGS need care, even super-elegant ones like those belonging to Lana Turner. If you want your limbs to look their best for summer beach and play wear, "Limbs and the Lady" in this issue offers expert advice on how to keep them shapely.

VACATIONS must be free from wardrobe worries. Here we show you four pages of cruise and Fair clothes. The Tyrone Powers, Miss Loretta Young and Mr. Ameche are Fair-bound.

MONEY MATTERS and your private life are revealed the moment your purse opens and spills forth compacts and hairpins. The exterior, as well, should reflect the wearer's personality, so be sure to read up on latest handbag hints and news.

BEAUTIFUL HAIR is as much a question of the right care as the right quality. For a head as healthy and locks as attractive as Olivia de Havilland's, see the article on Hair-care.

BATHING now can be as relaxing, refreshing and recuperating as you wish. After all, your equipment needn't be as primitive as that used by Miss Oberon in "Wuthering Heights". For luxurious bathing, turn to bathing hints in this issue.

EXERCISE is most important to figure beauty. Yours need not be quite as strenuous as young Master Rooney's, and you can even keep your shoes on. To know all about such means of keeping a sylph-like shape, read up on exercise in this issue.





GLAMOUR ARCHITECT



His clothes for Bette Davis are all over the place, these days. You may see the rich elegance of his costumes for her in "Juarez", or the crisp modern chic of the things she wears in "Dark Victory". He is well-remembered for the enchantingly romantic things he designed for the same star's "Jezebel", and here on these four pages we give you a glimpse of the beautiful costumes he has designed for both Davis and Miriam Hopkins in the Warner picture "The Old Maid".

He is Orry-Kelly, designer, magician, historian. Because of these abilities, and particularly because of his more recent work, we call him "glamour architect". However he may describe it, we see in his clothes-designing a practical, almost architectural approach to glamour.

His record is one of designing not so much for camera magnificence (although his work has never lacked that), as for the *woman*, the star who is to wear his clothes. Always and above the important considerations of the camera and of suitability has come his attention to the clothes-needs of the star. He designs the kind of things to make a woman confident of her chic, superbly sure of her figure . . . clothes that inevitably aid her in giving a fine performance. This, we feel, warrants the title, glamour architect.

As a designer, and a very fine one, Orry-Kelly has been famous for many years. His clothes have a certain distinction not always associated with the camera. Where camera-wise clothes usually dispense with the subtleties of drapery and fine detail in order to achieve tremendous effect, Orry-Kelly has managed to retain exquisite examples of this kind of work without sacrificing effect.

Take the business of drapery, for instance. Many screen designers avoid the use of drapery because it is a quiet kind of designing . . . it makes no great splash on the screen. But Orry-Kelly knows that deft drapery can do much to flatter a woman's figure, to give it added grace and distinction. And so, forgetting many of the tenets of screen designing, he worked with drapery, with the Grecian fold-against-fold kind of beauty and evolved for himself and for the stars he dressed, a technique of drapery that was as successful before the camera as it was distinguished.

Then there is the matter of detail. Fine details, the dressmaker details that grace the clothes of the great couturiers are not spectacular enough for any great amount of screen use. But Orry-Kelly was not defeated by this supposedly established fact. He used details continually and with amazing success. Tucks, exquisite seaming, fine details of finishing . . . these were his forte . . . and out of them, and his knowledge of them, came clothes that were to make him one of the great designers of Hollywood.

He made Kay Francis one of the important fashion figures in the news, not only in Hollywood. The tall, willowy Francis was at her best in his figure-flattering clothes with their graceful Greek influence. Yet he could turn his hand to tailored things and give her a suit that for all its extreme simplicity still furthered the Francis reputation for warm, vibrant femininity. This is Orry-Kelly, the designer, at his best.

The magician? Well . . . Bette Davis may be called the greatest actress of the American screen (and rightly so). She may be considered one of the screen's most vital personalities. But she is a small woman with none of the long lines that distinguish the perfect clothes' horse type. Like many women of tremendous personality, she cares little about clothes and shows no great feeling for them. In designing for Bette Davis, Orry-Kelly has won

All sketches are Orry-Kelly's originals for the movie "The Old Maid"

for himself the title of magician. Her clothes, depending on her rôle, may be beautiful or drab, but they are always just right for Davis, for her mood. They add a certain magic to an already amazing talent. They give her the assurance a woman needs to release her personality for the important business of acting. This is designing magic.

And there is something of the magician too, in Orry-Kelly's astonishing rise as a designer for costume pictures. Identified at first with modern clothes of a forward-looking, international sort of chic, he turned his hand to costume designing with some trepidation.

His knowing use of history in the creation of these costumes is now recognized as an important facet of this brilliant talent.

We remember with affection the kind of clothes worn in America before the Civil War. The ante-bellum south is identified in our minds with charmingly gowned women posed against a background of weeping willows and magnolia blossoms. But any real familiarity with the actual clothes of the period will teach us that few of our modern women would look well in exactly those frocks or coats or hats.

Orry-Kelly didn't copy. The clothes for "Jezebel", the Eugenie fashions Carlota wears in "Juarez", and now these exquisite clothes for "The Old Maid" establish him as a good historian. He has steeped himself in the details of these costumes, and then turned around to create clothes that flatter and become the star for whom he is designing . . . as no actual costume of the period possibly could. Yet . . . looking at his sketches and the photographs on these pages of his costumes for "The Old Maid", you can see that he has retained all the essential flavor of the period, and its predominant clothes motif, to the point of perfect authenticity.

Designer, magician, historian . . . *and* Glamour architect. For through all these qualities, Orry-Kelly has not forgotten the glamour necessary to the stars for whom he designs. In his hands, glamour becomes a problem for a fashion architect, for an architect who is completely familiar with the background and history of his craft, whose medium is composed of fabric and fine detail, form and correct proportion.





Miss Davis, tiny, fragile



Hawkins, more worldly



Mr. Cowan and Miss Davis









Robert Taylor

We nominate for Glamour

A **young man** whose amazingly handsome face was almost his misfortune as well as his fortune. He is Robert Taylor, whose black hair wings its way back from a widow's peak, whose bright eyes have a quizzical expression, and who is proving in each new picture his ability to act. to play sturdy as well as smooth rôles . . . and proving it even to the satisfaction of the jealous American male. He is next to be seen opposite Glamour girl Hedy Lamarr in Metro-Goldwyn-Mayer's picture, "Lady of the Tropics".

A **young woman** who brings to the American screen some of the intriguing poise and maturity of the European. She is Lya Lys, new to the American movie public, now to be glimpsed in that courageous and excellent Warner Bros. film, "Confessions of a Nazi Spy". It seems quite safe to prophesy for this newcomer to the Warner lot a future of glamourous rôles, for she is quite beautiful. Small, but not childish-looking, Miss Lys has golden hair and eyes that seem dark enough to be actually called navy-blue. She has a lissome figure. a voice touched by accent. musical and most charming.



Lya Lys



FLORENCE RICE OF M-G-M

I PACK FOR HONOLULU

WHEN Florence Rice announced that she was going on a three weeks' vacation to Honolulu after she had finished work on M-G-M's "The Kid From Texas", we asked her what she was taking along in the line of a cruise wardrobe, and how she was managing to do it compactly.

"My first consideration," she said, "was a going-away suit. I chose a three-piece brown and beige checked tweed, and a casual suit of white sharkskin with a polka dot skirt and scarf. My fill-in dress was a little fuchsia, black and white print, very full-sleeved and gathered at the waist." And that, as far as daytime clothes went, was all. Evening wear was another problem. "I solved that very easily," she said, "with a dinner dress of the shirt-waist variety and two formal gowns—one white mousseline-de-soie, very flowing and girlish, and the other, shaded green chiffon, definitely Grecian in line. Of course, I collected appropriate bags and wraps and evening slippers."

Play clothes are indispensable in a play land. Besides two bathing suits, tennis costumes, and a terry-cloth robe, Florence found room for two slacks suits. "One," she told us, "is severely tailored of moss-green flannel. The other is heavy silk crêpe—a white blouse with full sleeves and Peter Pan collar and a pair of salmon slacks." There it is, all packed and ready



for anything. If you have three weeks or three months to while away, Miss Rice's wardrobe fully covers all the fundamentals of good vacation clothes. And it certainly isn't necessary to be going to Honolulu to steep yourself in these goodies. They apply to any vacation anywhere, with slight variations according to your own taste, choice of occupations and locale.

While we have not exactly duplicated Florence's trunkful, we have made selections that approximate it inexpensively enough for the most moderate budget.

For that all-important going-away suit, Glamour chooses pastel tweed with large checks. The fitted jacket has revers and the skirt is comfortably flared. A matching box coat with patch pockets and a collarless neck-line will be welcome on not-so-warm nights. (They do have them—even in the tropics.)

A gay floral print with charming dirndl lines fills the need for an afternoon dress. As an extra suit for almost any occasion, a white piqué jacket with polka dot skirt and scarf is nearly perfect.

Your dinner dress, gay as Joseph's coat, is multicolored striped chiffon with an accordion pleated skirt that is really permanent. For the more formal and important nights we recommend a delicate floral print with a tiny bolero. Blue velvet bows and lace trimming at neck of dress and on (Continued on page 71)

AS TOLD BY FLORENCE RICE



Ann Rutherford in "Andy Hardy Gets Spring Fever"

Teens, dress for your age!

The young girl that dressed like a woman of forty used to be a too-often-seen accident. She had all the appearances of being decked out in her mother's clothes for a masquerade. But she was scarcely to blame. Designers for young girls divided them into two age groups—eight to fourteen and women from twenty upwards. The in-between years had to satisfy themselves with unsuitable clothes from these two groups.

But no more! Teen clothes have come out of the Dark Ages. The group leaped to fashion prominence when some of our most important stars began to be "teens".

You teens saw Deanna Durbin, Judy Garland, Bonita Granville and Ann Rutherford look extremely attractive, and not by aping older women. You began to think up little fads of your own—things that brought out your charm and youthfulness so well that older women, turn about, began to copy you.

Now you no longer have to resort to the sophistication of your elders when selecting a dance frock or sport dress. Your elders follow you in an effort to capture youth.



Deanna Durbin, soon to be seen in "Schooldays," likes a soft, cool coat of camel suéde



Bonita Granville, now in "Nancy Drew Reporter," selects classic shirt-blouses



For waltzing nights, Deanna prefers ruffles with a demure, becoming décolletage

Jim Stewart, "the boy next door," who went to stardom and stayed himself, establishing a 1939 type of movie idol



HE relaxes a lanky frame in a canvas chair, takes a left-handed swipe at a mop of turbulent brown hair, and grins. It's an infectious grin, spontaneous and warmly friendly. It spreads slowly, reaching a mellow zenith in the free and easy, unhurried way that is his manner. Seated beside him, you feel as comfortable as he looks. You know you're sunk. You like him immediately and you don't particularly want to reason why. You only realize that yours is an instinctive response, a definitely pleasant reaction to a first impression. First impressions can be a delusion. But not in the case of James Stewart. He is not at all difficult to analyze, providing you get off on the right foot. With a Hollywood personality this is not always simple. It seems somehow that a movie star should be different, set apart from ordinary mortals, the possessor of unusual qualifications that assure success.

These differences, when probed for and uncovered, fortunately are generally found to be perfectly natural traits, no way out of the ordinary and not hard to peg. As Stewart talks, seriously about his aims and ambitions, hesitantly about romance and kindred subjects, humorously about himself, it is obvious and can be quickly confirmed that he is a rational, normal young man; unaffected, honest, too busy to be otherwise, even if so inclined, and completely wrapped up in the job of the moment. "That job, if possible," said he, "is to be a good actor." To sum it up, Stewart rings true. He's real. Therein, it would seem, lies his screen appeal for men, women and children. And so far it can be safely said that every man, woman and child subjected to his charm for an hour usually succumbs to it.



He is representative of thousands of young American men with the approved number of legs, arms and teeth, physically attractive and intelligently alert in a substantially average sort of way. There are James Stewarts to be found in every neighborhood. Some are college boys, some garage mechanics, some farmers. Any one might easily have been "most popular boy" or "best liked" in their yearly high school polls. No matter what their status or occupation, they are all products of the kind of environment that spells healthy, wholesome Americanism. It is necessary merely to look at Stewart to guess some of this. To guess that he was born in a town called Indiana, Pennsylvania (the Garden Spot of America, with a population of 7500). That his father ran the town's hardware store, was a reasonably prosperous citizen and served his country meritoriously in the World War. . . . That Stewart was a Boy Scout in the local troop, that he blew up the basement of the family residence with a chemistry experiment and often tinkered with the infant miracle of radio. . . .



You might guess that he had a serious romance at twelve with a red-headed girl and that he went to Princeton because it was his father's university . . . played an accordion, purchased on the installment plan, appeared in Triangle shows, enjoyed himself hugely and eventually graduated, sheepskin and all, as an architect in 1932, a year when anyone with enough money to build himself a barn was a plutocrat and anything as ambitious as a house almost unheard of.

Somehow his biography strikes one as amazingly similar to that of any average young American. Stewart's venture into show business was not accompanied by painful, slow starvation, nor any great personal sacrifices for his art. It was purely accident, and, as he looks back on it, (Continued on page 69)



Handbags always tell tales



PERSONALITY lurks in the most unexpected places. You know it is manifest in the way you talk and what you talk about, in the sound of your voice and the way you walk. But you may never have suspected that personality is expressed in many tangible ways as well. We illustrate our point with handbags. The inside of your bag may easily tell tales of your interests or lack of them. Like Betty Field, Barbara Stanwyck and Dorothy Lamour, you may be a collector of gadgets and small luxuries such as compacts and cigarette lighters.

More important than the inside story, however, is the tale told by the outside of your bag. Since it is a definite guide to your taste and discrimination, you must choose the correct type and color for your costume. It becomes a conspicuous part of your costume the moment you set foot out of doors whether it is tucked under your arm or held by a top handle. At a restaurant, attention is constantly drawn to it because you are always busy extracting something from it, and it may be in your lap one minute and on the table the next. Therefore, your ability to select a bag that will match or complement your costume will mark you and mark you well as *this* or *that* type of personality.

On this page, the inside view of Betty Field's handbag gives you an inkling of her personality. (You'll see her soon in the Paramount picture "What a Life!".) The most important fitting in the bag seems to be that enormous memorandum pad. Doesn't it suggest a fastidiousness about shopping lists and all sorts of dates? And now, beginning at the top of this page, we guide your personality with handbag suggestions. First, a fine







BETTY FIELD MAKES A NOTE OF EVERYTHING







DOROTHY LAMOUR LIKES BEAUTIFUL GADGETS







BARBARA STANWYCK LIKES THE OUTDOOR LIFE

top-handle calf pouch with prystal frame in fresh fruit colors. Next, a washable simulated alligator pouch with slide-fastener closing anchored by two leather wafers. At the bottom, a fair and square patent leather bag with flat top handle. Last, another top-handle pouch of roman-striped rayon. These will be lively accents for many of your summer costumes.

More definite evidence of the *love* of *luxury* is the inside of Dorothy Lamour's bag (photographed above). In the foreground, an unusual enameled cigarette lighter. Directly behind it, an over-sized spun gold vanity case. Couldn't you almost guess from this display that the dresses she wears with it have that same air of luxury about them? Look for more signs of it in the Paramount picture "Man About Town." For *your* luxurious moments and budget-minded schedule, take the soft white leather draw-string bag at the top of this page. Or the one just below, of English capeskin. It has an all-over plastic design that looks like quilting.

Barbara Stanwyck's love of outdoor life is visible in the things that tumble and bounce out of her bag . . . ping-pong balls, compass and score card. She gets a swell opportunity to prove her outdoor mettle in Paramount's pioneering picture "Union Pacific." However, it is more than likely that your outdoor life is not as active or rugged. And therefore you will probably want the sort of handbags that will be at home in the country or in town. This summer's great cotton revival makes it a fairly simple problem. Choose your bag from myriads of stripes, checks and plaids in rustic and quaint cottons. At left is a moderately priced, black and white checked gingham pouch, gathered on a white plastic frame. Write us if you would like to know more about the sketched bags shown here.





ONCE OVER LIGHTLY

A lesson in what not to copy from the movies



Phyllis Brooks, playing in "Charlie Chan in Reno" produced by 20th Century-Fox, is so very slender that she can wear this draped and shirred camera design. On you, or most of you, a lot less drapery is in order—and not so much sleeve, when drapery is all over the dress



What's wrong with this picture? Pretty girl, Joy Hodges of Universal, comfortable chair, good book and delicious apple—but leave off the high-heeled mules with slacks. In fact, leave off all high heels with all sports clothes



The low neck-line is dramatic and camera-wise for Barbara O'Neill in Universal's "The Sun Never Sets". For personal use, don't work so hard for an unusual effect



"The lady was swathed in veils" can be taken too literally, and though it is a part of the dashing rôle of Binnie Barnes in "Man About Town", you're not playing that rôle today, thank you too much



Characterization and movie clothes go hand in hand. For her part in "The Gracie Allen Murder Case", a Paramount picture, Gracie's costume is correct. With sequins and chiffon you leave the fur trimming off—or use the fur and forget all about the beads



Riding clothes have a sort of age-old uniformity and while Deanna Durbin looks very fetching in breeches and bolero, boleros are social climbers on local bridle paths



Ellen Drew, of "The Gracie Allen Murder Case", wore this wimple. Photographically it brought out the character she was playing, but unless you want to be a woman of mystery for a movie camera, don't consider it

He helps to make



JACOBSON AND MISS HAYWARD AS AN "APPLICANT"



JACOBSON IN THE AUDITION ROOM

HE'S tall and thin, nervous and alert. The day we met at Lucey's, that famous Hollywood restaurant across from the Paramount lot, he was tired and tense, slow to talk about himself or his successes. But Mr. Jacobson was very willing to talk about how young hopefuls are developed into young players under contract. Artie Jacobson's outstanding qualities are a sincerity and selflessness that patently put his work into a class of its own. I can't judge his ability. High-ups in the movie industry rate it high. He has just been made talent director for Paramount. If his highly sensitive devotion can make for success, Jacobson will be heard of by more than a few technical experts.

"How do you find talent?" was the opening question of our conversation.

"I have just come back from several important cities. In New York I saw every Broadway show, virtually every night club entertainment and much radio talent. That was the way it went in the other cities. We've indexed and documented the promising material and we'll send for the best candidates as the opportunity presents itself here on the lot."

"That isn't just what I mean. How, after you get them here, do you decide if they'll do? Have you any tests I could see? Can you tell me what made you select the girl?"

"Sure, I'll phone over and have a couple of them ready to run off. But even better . . . look, while Mrs. Jacobson and I were in Chicago, a young girl was brought into my office. That was a Monday. Tuesday evening she was on the train with us. I wanted to get her tested out here under the best conditions. I picked a part for her to do as her screen test while we were on the train and rehearsed her. She'd done a little singing, but singing was not what she could do for Paramount. She arrived Thursday morning. Tonight (Friday) at seven she takes her screen test. In these two days she has been working on make-up, on delivery of lines and on memorizing her part. She's just finished at the wardrobe department now. After we look at these two screen tests, perhaps you'd like to stay with her, watch what

Paramount's Jacobson is a real star-finder

story-book tales come true

we do to her and watch her own test being made."

"Isn't that a terrific responsibility, Mr. Jacobson, to bring a youngster out here, raise her hopes, let her taste this life, perhaps just to send her home?" I thought how I would feel.

"Yes, of course it is. We do the best we can. We pay her way, are responsible for her while she is here and we personally put her on the train, headed back home, her ticket and meals all paid for. We do not want these girls to stay in Hollywood."

WHEN we left Lucey's and went back toward the lot, he talked about the young girl. "I've had to be very tough with her. You have to be with all of them. You see, every pretty girl has had things too much her own way. She's used to giving orders, not taking them. When I step into the picture, it's after many men have pampered and spoiled a pretty girl. These youngsters, for their own sake and for ours, must learn discipline and obedience. I guess I'm a sort of disciplinarian. Now let's look at these tests and see if I can tell you what we picked the girls for, and what I did to help them."

I sat down in the little projection room and watched the test made on Janice Logan. The first part was silent. She was beautifully dressed and many feet of close-ups were run. "That," he explained, "is to show that she is photographically lovely." Then the dramatic part of the test began. Miss Logan appeared in a none-too-well-fitted suit and went through a rôle of an out of work actress who crashed a producer's office begging for a chance. I believe this is a bit from "Stage Door". She was not trying to look pretty. She was earnest and desperate. Her voice was deep, emotional and convincing. At the end of the test I had no questions to ask Jacobson. It was very apparent why the studio heads had put this girl under contract. Suddenly a question occurred to me.

"Where did you figure in this screen test?"

"Oh, I just spotted her as a dramatic actress, picked the part for her and directed her for the test." In short, he cast, coached, and directed her. And that is Mr. Jacobson's rôle. He has an indescribable ability to see what a girl can do, not on the basis of what she has done, not on the basis of her own and others' preconceived ideas of her talents. He looks for, and finds that something extra.

Next we looked at a test of Susan Hayward. This was the test Miss Hayward made as one of the many Scarletts. It was grueling—about ten minutes in color, about fifteen minutes in black and white. She was photographed only from about the shoulders up and the test was silent. You try being photographically interesting for twenty silent minutes. Jacobson saw something in that test. Frankly, I don't see how anyone could miss seeing something. But many studios had. Hayward was brought to Paramount and given an audition (and more about this later). On the basis of this, she was put right into the feminine lead of "Beau Geste". You'll see her shortly in this picture—another instance of Jacobson's discovering what others missed.

AFTER we left the projection room we went to Jacobson's office. "Here," he said, "is where I talk to a girl to put her at ease, to try to decide just what she can do best."

Down the hall a few steps he took me into a strange room. It was divided in the middle by a wooden partition to chair rail height and heavy glass from there to the ceiling. On one side there was a piano, a raised platform, microphones and a strong overhead spotlight. On the other side were a low sofa and several low chairs. This is the audition room. When studio executives sit in the comfortable chairs, they look up through the glass at the angle they get in a theatre looking at the screen. The sound equipment gives exactly the same reproduction that would be heard in the (Continued on page 70)



MISS HAYWARD "AUDITIONING"

STRICTLY FUNCTIONAL

THERE are two sides to every story and the one about beach clothes is no exception. The fact that all beach-wear will have the zest of a Roman holiday is only incidental to the story. We have shopped all over the country in order to present, briefly, both sides of the style picture.

On the feminine side is frilly evidence of the Victorian influence. Always the charm of a ruffle or two, deftly placed. A bewitching example is the bra-top polka dot bathing suit on the opposite page. Made of Everfast racquet cord cotton and trimmed with white piqué. Over it, wear that white terry cloth wrap-around skirt and wind-breaker jacket with striped girdle.

On the functional side, a jacquard striped knitted jersey maillot with halter neck-line (at left). And a natural beach-lounger is the cotton slacks-suit with striped jacket. Now, the pleasant burden of a decision rests entirely with you. However, you may write us, if you like, for any additional information.



STRICTLY FEMININE





ANN SHERIDAN, borrowed for Wanger's "Winter Carnival". Miss Sheridan's beautiful hair retains its silken softness and brilliant lustre by constant grooming. The "star" method is simple but sure.



Hair Care

BY JOAN ST. OEGGER OF WARNER BROS.

THERE'S no need for you to envy the essentially lovely hair of the screen stars. No magic or secret process is involved. Elbow grease and plenty of patience are the ingredients. You can do for yourself what we in the studio make-up departments do for our girls. I don't mean that you shouldn't patronize your beauty shop. But it's the extra care between time that will make for the beauty of your hair. Don't say you haven't the time. *Take* the time!

I've been in this business some thirteen years. For the past five years I've been at Warner Bros. as assistant to Perc Westmore, in charge of hair styling. That means that before each picture I have a conference with Mr. Westmore and we decide theoretically what shall be the hair styles for that particular picture. I work perhaps a whole day with the player, doing the hair several different ways. Each style is tested and passed upon before it ever sees the screen.

When you take into consideration the long trying hours under hot lights, the frequent shampoos, and twenty minutes under the dryer each morning, you realize that our girls' hair gets pretty rough treatment. Despite this, the longer our girls are in pictures, the more beautiful their hair becomes. Take Bette Davis, Norma Shearer, Carole Lombard or any of the other girls who have been on the screen five years or more and you'll find a lustrous, healthy head of hair.

Once and for all, let's lay the ghost of the old theory that frequent shampooing is harmful. Our girls have their hair shampooed at least every three days. With blondes where there is even the slightest tendency toward oiliness, we shampoo every day. Before shampooing the hair we brush for at least ten minutes. Using a good stiff brush we start at the roots and brush upward. Then the hair and scalp are soaked with oil, and the girl sits under the steamer for at least twenty minutes. This is especially important with a new permanent.

We always soap at least three times, washing the soap out with warm water. With the rinse we get to the most important point. I'm reminded of the story of the woman who went to a teacher to learn how to arrange flowers. He handed her three envelopes, numbered in order. The first said, "Put your flowers into your bowl." She did this and opened the second. It said, "Take out half of your flowers." She did this and opened the third. It said, "Take out half again." So it is in rinsing out the soap. Rinse till you think it's clean. Then rinse all over again. Don't mistake the fact that your hair (Continued on page 67)



"I have to see myself as others see me," says Miss Morison in her article

SOONER or later every player in motion pictures is moved to comment on the odd sensation resulting from the first sight of himself or herself on the screen. I chose to do it sooner. The experience is still recent enough for me to remember keenly the shock.

And it was a shock. Imagine what it would be like if you looked into a mirror and suddenly your reflection began to move about independently. Especially if it stopped obeying your intention of showing only the most flattering attitudes. Whether we are willing to admit it or not, all of us cheat a little when we look into a mirror. We put the best angle forward.

The motion picture camera won't be cheated. There you are the way others see you. It's hard to take, but awfully good for the soul. Out of that experience I learned several things which may be helpful to others as well as myself. I learned primarily that posture is more important than the shade of a girl's lipstick or the sheen of her hair. Not that I mean to minimize the importance of make-up. Heaven knows, beauty as Hollywood presents it is substantially based on make-up. Off screen or on, the girl who doesn't calculate to a nicety how to embellish her face with all available aids hasn't a chance against the competition. However, she may be done to an artistic turn and she will still miss out unless she carries herself well.

There is a scene in Paramount's "Magnificent Fraud", my latest adventure in films, in which I have to walk the length of a highly polished parquet floor. It is in the great throne room of a palace and the camera follows me. I had an idea when I did it the first time that negotiating a highly polished floor is a severe test of grace when seen from the rear. I was right. That's why I asked them to let me try it again after I had seen the rushes. In the meantime I practised walking up and down my room until I was dizzy.



HIP WIGGLE, BROKEN SEAMS—OUT



DON'T SLUMP, WHETHER SITTING OR STANDING

Most girls would go into something of a dither, I fancy, if they could stand back and watch themselves pass by. The back view in motion is a great revelation. Never again would they wiggle their hips. Always thereafter they would plant each foot directly ahead of the other, neither toeing in nor out. And they would never leave the privacy of their own rooms without making sure the seams of their stockings were pulled straight and smooth exactly up the middle of their legs from heel to knee. Legs aren't as pretty from the back. They need every consideration.

Watching myself on the screen I learned something about side-views too. The lines of the smartest frock are spoiled in silhouette unless the girl who wears it keeps her own lines the way they should be. Now I remember to hold my stomach muscles taut. Even the tidiest figures are apt to bulge a trifle below the waistline otherwise. I beheld the wisdom of carrying my shoulders back, preventing my head from hanging forward and tucking in my posterior.

Slumping in a chair is comfortable. But try to look glamorous in that position. Just try! If someone focused a movie camera on you in the act and showed you the result you'd decide to do with less comfort. I remember reading somewhere that Lynn Fontanne said she always pushed back in a chair until she could feel the back of her hips touching. To me, it sounded like straining unnecessarily to be ladylike. When I saw my animated shadow sit down both ways I changed my mind. One potent reason, aside from the generally more graceful effect, is that when you sit well back, the thighs aren't spread at their widest point by the edge of the seat. Nobody wants to look any wider than she can help, especially if sitting is a part of her business.

Being prepared for an initial screen appearance is something of a jolt to the ego. I say "being prepared" advisably. You don't have much to do with it yourself. Experts take you in hand and impersonally make you over. That's where the jolt comes in. Before I faced the camera in my first rôle, the heartless wench in "Persons in Hiding", they tried five different shapes in rouging my mouth. It seems such is the usual procedure.

Eventually the shape decided upon changed the natural outline only very slightly. The point is that the slight change was an improvement. And it came from experimentation. Probably all girls should experiment more. Also it is well to consult a trained cosmetician.

The trouble taken in selecting a screen wardrobe is amazing. A newcomer becomes a sort of fashion guinea pig. She is studied and tested with infinite patience. Then clothes are designed which emphasize good points, disguise figure faults, if any. Her own taste is considered politely. But when it is wrong she is persuaded by the most effective means in the world. All they do is shoot a few feet of film and then lead her to a projection room to see herself as others see her.

Every woman likes to think she is the best judge of costume for herself. I doubt it. Hollywood has convinced me that the average woman is too imitative, too prone to fool herself. She needs help from an unbiased source. Don't shop for a dress alone. Take along a friend whose frankness you can trust.

Next to seeing yourself on the screen, hearing yourself is most enlightening. Even a trained stage actress hasn't an accurate "picture" of the sound of her voice. Usually a woman hasn't the slightest conception. Pity every girl can't really listen to herself speak. Then she would strive to pitch her tones lower and with more color and variety. She would talk softer and more distinctly. A speaking voice that makes music is one of the greatest and rarest of charms, and that asset is only possessed by a fortunate few.



THIS BUSINESS OF SUITING YOURSELF TO TYPE



PROVEN BY THE SIMPLEST METHOD IN THE WORLD

TRANSFORMATION OF AN AVERAGE GIRL



FIRST, REMOVE THE STREET MAKE-UP



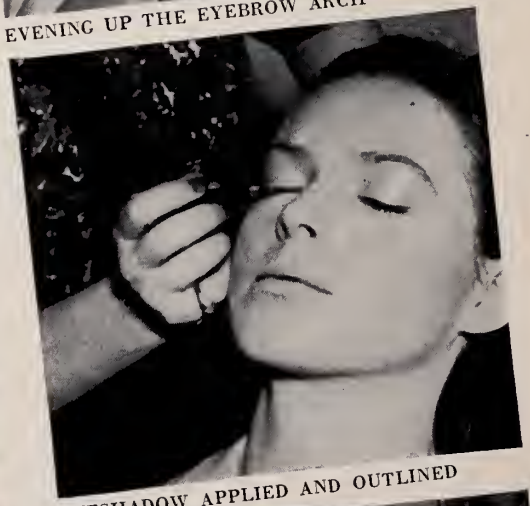
THEN A BASE OF GREASEPAINT



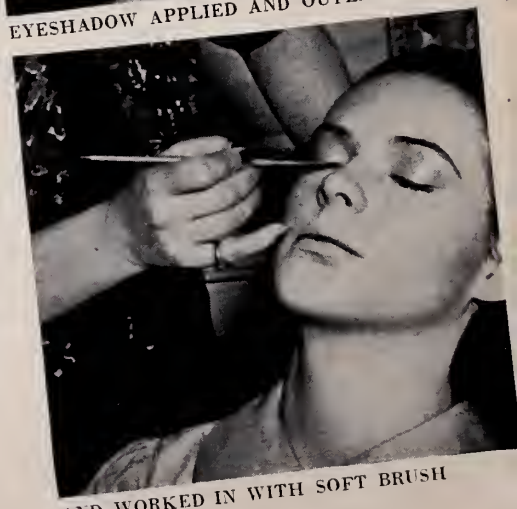
EVENING UP THE EYEBROW ARCH



BEFORE



EYESHADOW APPLIED AND OUTLINED



AND WORKED IN WITH SOFT BRUSH

NO famous beauty, no promising star, this young Miss Jones. Here is a girl, even as you and I, made lovely in three short hours.

Our editor saw her as she filed photos in Paramount's publicity department. She was a nice-enough girl, obviously interested in her looks but nothing, as the boys say, to write home about. Her lipstick was carefully applied. Never, even in the most hectic moments of picture-filing, did her hair straggle down her back, and her clothes were neat and fresh. But still she just missed the "something" that would put her on the list of young women who "wow 'em." She had never studied her features, tried different ways of applying her lipstick, different coiffures, more or less rouge. She had never looked at herself long and searchingly in the mirror. She had, even as you and I, no perspective towards her features.

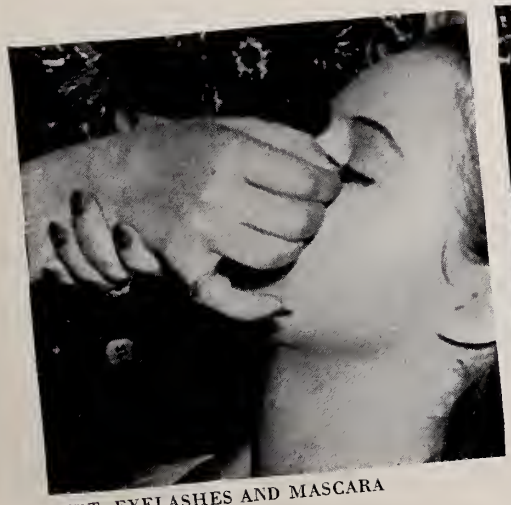
It took Dot Ponedel, Paramount's make-up artist, only three hours to work the transformation shown here. And without any radical steps, drastic changes or resort to surgical methods; simply by utilizing the natural resources every girl possesses in abundance.

Correct shaping of eyebrows, better use of lipstick and rouge, a becoming hair-do and pretty clothes sent Mary Wynn Jones back to her place in the publicity department a completely different girl, mentally as well as physically.

Call it what you will, chrysallis into butterfly, Cinderella into princess or even ugly duckling into swan. To us, it is Mary Wynn Jones into her own; "just an average girl" changed into her potential radiant self, even as you and I.



AFTER



NEXT, EYELASHES AND MASCARA



THEN THE MOUTH IS BRUSHED ON



FINISHING WORK ON THE HAIR



DINNER-OR-DANCE EVENING ENSEMBLE

PACKING FOR FAIR



JANE WYMAN IN WARNER'S "DEAD OR ALIVE"

JANE WYMAN SHOWS

A FIVE-WAY WARDROBE FOR A TWO-WEEK FAIR HOLIDAY

This summer the question of where to go for your vacation is easily answered . . . to the Fairs, of course. And woman-like, whether you plan for Treasure Island in San Francisco or the Perisphere and Trylon in New York or both, the clothes problem rears its head. For each part of the country has its own way of dressing and unless you want to stand out like a beacon light, you will conform to its habits and customs.

In New York, when it's hot enough to fry eggs on the sidewalk, dark sheers and cottons become the uniform of all smart New Yorkers. Californians know better than to go beyond their doors after dark without a light wool wrap. The sun has a disconcerting way of falling down behind a hill at five P.M.

Knowing these things and knowing too that you will probably want to save most of your money for the delightful variety of entertainment that each Fair has to offer, we have shopped stores all over the country for your wardrobe. It is inexpensive, available to you, yet adequate for a two-week sojourn at either or both Fairs. To help you see how attractive the clothes are, we asked pretty Jane Wyman of Warner Bros. to be our "guinea pig" and model our model wardrobe. On the opposite page you see Miss Wyman wearing a chiffon evening ensemble. With its shirred jacket it is charming for starlight dancing. It will pack as easily as stockings and is priced so that you won't have to skimp on lunches.

In the upper right hand corner Miss Wyman has on a dark blue cloth suit (two-piece) that is comfortably light in weight, crush resistant and excellent for traveling. The skirt is pleated but stitched over the hips to give a slender line. You needn't worry about keeping the white piqué collar and cuffs clean. They are removable and the suit is finished so that you may wear it without them. The white sailor hat gives the necessary light touch.

On the next page Miss Wyman is wearing another two-piece suit of lavender and white polka-dot stripe spun rayon, cool as an iced lemonade. (Editor's Note:—You see it here in the striped fabric but it is now being shown in a charming all-over polka-dot printed material.) (Continued on page 38)



WIDE-SKIRTED TROTABOUT



A COAT TO GO PLACES ALL DAY

It may be worn with or without a blouse. A perfect costume for hot sultry days as is also the casual dress shown hanging in the trunk on page 36. That is spun rayon too, and might have been designed especially for fair-goers. The fabric has been treated to resist and even counteract perspiration-odor accidents even though you have been pushing madly through crowds during an exhausting and very hectic day. Dry cleaning will not affect this special feature. The tiny metal fasteners and the pointed scalloping outlining the fitted and beltless waist will make you stand out from the general populace and give you a very slender appearance.

The next photograph of Miss Wyman shows the indispensable wrap we spoke about. It is a short boxy coat, unlined, of thin Shepherd check wool that can adapt itself to almost any type of clothing. The flared back is very flattering. This coat will make only a slight dent in your budget and you two will be as inseparable as the widely celebrated Siamese twins.

The last costume Miss Wyman models for you is our choice for cocktails and informal dining in the French atmosphere of New York's outdoor restaurants. The dress is of navy blue sheer with high cowl-type neck, pleated skirt and short sleeves. Although it can stand its own ground with no trouble at all, it becomes more striking when worn with the chartreuse jacket of the same material.

Now that we have covered the basic part of your wardrobe may we remind you to take along with you the lowly raincoat and umbrella (we don't believe in weather prophets). A pair of good thick-soled, low heeled walking shoes, as well as your pretty, pretty ones, will save you from spending many hours with burning, stone-bruised feet. Take, too, lots of stockings . . . nothing can undermine your poise quicker than a run. An extra pair of white gloves will tuck easily into a corner of your bag and will not come amiss when an unexpected dinner engagement turns up. Sun glasses are another essential, but do buy a good pair, as cheap ones are often harmful to the eyes. For more detailed information about these clothes, don't hesitate to write to us. We will be very glad to help you with your Fair wardrobe.



BENEATH THE JACKET, AN AFTERNOON DRESS



LORETTA YOUNG'S INTERESTING HANDS



EVERY WOMAN WANTS LOVELY HANDS

Your hands are almost as important as words in conversation. If you don't believe it, try sitting on them the next time you go out for tea and see just how far you get in discussing world affairs or the latest fashions.

We don't advise you to wave your arms frantically with every word or grab your arm in three different places to express three different emotions—nothing is more unpleasant or nerve-wracking to see—but we do advocate the expressive use of hands as practised successfully by most movie stars.

Watch, in movies, stars like Loretta Young, whose hands are on the opposite page. Notice that her effective gestures are not solely due to graceful shape or to long nails—but rather in their total perfection.

As a movie star she knows the secret of when to use her hands to express herself—when a tense hand will emphasize what she says or when quiet composure is more effective. She is careful not to lose an opportunity for a graceful, telling gesture, yet there is never a single waste motion.

Do not pose consciously in what you consider pleasing or dramatic gestures unless you have practised them in private first or before a critical audience. The effect will be as uncomplimentary for you as when done before a camera. Hands have character of their own without exaggeration.

Katharine Hepburn has often been criticized for her too-effusive use of hands. *You* may do it through self-consciousness or nervousness. No matter what the reason, the habit can become unmanageable, so remember that your hands are on exhibition and must always be on their best behavior. Nervous mannerisms are taboo. Nothing is more irritating than watching some one drum her fingers on a table or tug at stray locks of hair.

Be careful of your mannerisms. Don't overdo them. Too many gestures have as unpleasant an effect as a shrill voice. Careful observation—a "dog watch" over yourself in more relaxed or most excited moments—will help.

The capable hand that grasps a tennis racquet can be as expressive as the delicate hand of a musician or artist. Remember also that character runs rampant in your hand-shake. Develop a firm, friendly clasp, but avoid the bad extreme of a combination pump handle and a tight vise going full tilt.

If you follow the few simple rules pertaining to scrupulous cleanliness and frequent manicures, your hands will be well groomed and there can be no sensation of self-consciousness in using them to their best advantage. They need not look like Loretta's, but they can be as charming.

A GOLD LAMÉ FROCK FOR GINGER





The original
Irene sketches for
RKO's newest
Rogers' comedy

Best-dressed picture of the month

"LITTLE Mother", (tentative title) RKO-Radio's comedy-of-error type of film, walks away with honors for this month's best-dressed picture. Ginger Rogers, as a shopgirl, presented the problem of being outfitted in suitable yet individual clothes. It is extremely apropros that Irene of Bullock's Wilshire, one of Hollywood's most magnificent stores, should have been called in to design the wardrobe, and it is her complete success in making up costumes that are tops in wearability and chic that led us to pick "Little Mother" as an example of good taste for everyone from shopgirl to débutante.

There is a black dress (lower left), a twill with lipstick red cord piping that carries out its motif in a patent leather belt adorned with a lipstick applied to a crimson pair of suède lips. There is a cerise and black silk print (center), that achieves its effect with conspicuous hooks and eyes covered in buttonhole-stitch of black silk that repeat themselves on the wide suède belt. Over it, a fleecy black wool coat with revers and collar in the same print. There is a suit (lower right)—suits being an integral part of any girl's wardrobe—of navy wool tricotine with scalloped pockets set vertically in the jacket, and enhanced by a blouse of slate-blue batiste with frilly jabot or another of navy and white polka dot. There is not much room for gayety in this shopgirl's life, but once Ginger does "borrow" from the store an evening gown of gold lamé which she adorns with an old fashioned "dust veil", rust orchids and a mink coat.

The plot rollicks on from the time Ginger, a sales-clerk fired on Christmas eve, is rehired because everyone believes a baby she saw on a doorstep is hers. Ensuing hilarity occurs in clothes worth noticing. We report and show the original Irene sketches so that they will be indelibly impressed on your mind.


GINGER ROGERS







BATHING BEAUTIES, 1939



Rules on entering

Cleanliness is the first objective of the bath, but we reserve 50% of the ritual for relaxing, luxuriating, and enjoying private worlds. Forget your problems and the busy world

Tie your curls high on your head. Wear a cap if your hair uncurls easily. Massage cleansing cream in to your face, throat, neck. Include your elbows, wrists and hands, too

What fragrance will you have for your beauty bath? Pine, lilac, apple-blossom, jasmine, gardenia, carnation or a delicate eau de cologne

Try a foaming scented bubble bath. If your skin is dry, add fragrant bath oil to your tub (or directly to you). This is soothing, softening

Place a mirrored tray across the tub. Fill it with creams, lotions, a huge cake of soap, light reading

Private preview

Let your cleansing cream stay on for a while. Then remove it and apply a nourishing cream around the "little line" areas, massage over the chin muscles. Or use a facial mask

A long-handled brush for your back. Brush elbows, heels, and toes. A mitt or sponge for sensitive skins

Lie back with your head on a sponge pillow. Let yourself be completely covered with the water. Let your entire body benefit by the oils and softening ingredients. How about a little lazy exercise? Rotate your ankles, stretch your toes apart. Do the same with your wrists and hands

Remove your facial mask or excess nourishing cream. An astringent or skin freshener next. Then perhaps something very new and refreshing, an ice lotion. Use this on throat, too

Perhaps you like to end your bath with a cool shower. Just cooling, not cold, this is too stimulating

All good things must end, but at least your bath ends pleasantly





Venus victorious

Reach for your most luxuriously soft, thick turkish towel. Use a regular baby towel if your skin is very sensitive. Pat yourself dry. Enthusiastic rubbing is heat-making. Be sure and push cuticle back on hands and toes. Make this a regular habit

Your bath has left you clean and freshly scented. Take the precaution of keeping yourself that way. An anti-perspirant prevents perspiration. A deodorant destroys its unpleasantness. Never omit these

If you skin is very dry, gently rub oil over your entire body. This can be greaseless, and won't stain

On warm days you'll delight in the cooling effect of a lightly scented toilet water. Spray it all over. A dash on your wrists, backs of knees

Powder from top to toe with a lightweight bath powder. Not too much

Because your toes are continually being stepped on, and resent it doubly in torrid weather, give them extra consideration. Massage them with a new mentholated cooling foot lotion. Its action is rapid

Lie down for a few minutes if you can. While you're there try the new lotion-soaked masks. They leave a fragrant foundation for make-up

If you're not feeling like a new woman by this time, better see a doctor

Blue ribbon entries

A long-handled brush. The handle is removable. The brush has a strap across it so that you can slip your hand into it easily. All real bristles (no fibres) so that it will wear longer

A new bath set: salts and dusting powder, with a dainty apple-blossom scent. The twin containers are huge luscious pink apples, for fun

An intriguingly fragrant bath oil, so precious it is served up with a dropper. Only a few drops are needed to perfume you with lasting subtlety. (It has a naughty name)

A bubble bath to cover you completely with a luxurious blanket of foaming bubbles. In six fragrances

A spice-scented bath ball . . . soap on a necklace. "Out-doorsy"-scented water-softener, toilet water, bath powder in decorative old-fashioned containers you will want to keep

A faintly perfumed body rub for after bathing. Softens and smooths

After-bath powder brush with exquisitely perfumed powder in handle of brush. Powder seeps through



LIMBS AND THE LADY

Get your legs groomed for their summer début

Summer with its bare-legged sun-and-fun clothes makes us suddenly conscious of our leg beauty, or the lack of it. We realize that for months we've devoted all of our care to face, hair, and hands. In the meantime we've added an extra inch just above the knees, allowed a little "peach fuzz" to grow, and have even acquired a few offensive calluses on our heels. Just for inspiration we've highlighted here some good examples of star-grooming. Their methods are simple and usable. Have a good look at yourself in the mirror. Decide what your particular problem is. Let's start at the thigh line, and work down to the very tips of your toes. Consider every point.

If you are a little overweight all over, a general diet will help your thighs. If you are well-proportioned except for this point, use this exercise daily. Raise your knee as high as your waist. With your toes pointed slowly straighten your leg. Now the other leg. Do cream your knees as regularly as you do your hands and elbows to keep the skin soft and white. If they are a trifle dark you might apply a bleaching lotion. A little dark hair may be made inconspicuous by bleaching. Otherwise remove it with creams, a new wax, or fine sandpaper designed for this purpose.

Massage your calves firmly, starting from the ankle. This is a gradual process but an effective one. Your ankles, too, may be reduced by the simple exercise of rotating them first in one direction, then the other. Use creams and oils to soften little hard spots on ankles and heels. Why not start the warm season with a good professional pedicure? It will be so much easier to keep up yourself. Use the same routine you do for your manicures. You might also add a cooling mentholated lotion. Remember, too, the fastidious are frank in using deodorant or anti-perspirant cream.


1


2


3













1 Young Miss Deanna Durbin, now appearing in "School Days", a Universal production. **2** The lovely limbs of Gale Sondergaard, starring in "The Cat and the Canary". **3** Anne Shirley, now playing in "Career", gives you a pretty pattern to follow. **4** Betty Grable, young Paramount player, quite appropriately starred in "Million Dollar Legs". **5** Extremely photogenic chassis of Ginger Rogers, next appearing in RKO's comedy, "Little Mother". **6** Claudette Colbert in "It's a Wonderful World". **7** Lana Turner, lovely M-G-M bright light. **8** Paramount's Martha Raye. **9** Dorothy Lamour, who does so right by a sarong. Miss Lamour is currently starring in Paramount's "Disputed Passage".

Hollywood Designs

a 4-page Summer Portfolio



Jane Bryan, next in Warner's "Man Who Dared"



1787



Jane Bryan, Warner Bros.



1786

A cool daytime frock, 1787, and one that makes a very tidy waist-line, flares youthfully. Designed in sizes 12 to 20; 30 to 38

A sheer print for 1786, the better to highlight its soft impressed pleats, its draped neck. Designed in sizes 12 to 20; 30 to 38

other views and information on page 72



1778

Such an easy skirt to wear,
such an easy dress to own,
this flaring one-piece frock, 1778.
Designed in sizes 12 to 20; 30 to 38

Look feminine and fragile
in 1782. Shown in Her Ladyship
organdie, with velvet bows.
Designed in sizes 12 to 20; 30 to 38



Susan Hayward, next in
Paramount's "Beau Geste"

Susan Hayward, Paramount



1782.

dw.

Other views and information on page 72

Stop that camera

Definitely "do's", halted for you to study and adapt



A compromise hair-do on Virginia Field in Universal's "The Sun Never Sets". Instead of shearing your locks, try up in front and down in back



Meditate on the flattering neck-lines of peasant costumes. Annabella wears this in MGM's "Bridal Suite". Use on your cottons if you've a pretty throat



If your features are as well defined as Irene Dunne's, try copying her version of a wind-blown bob, as shown in Paramount's "Invitation to Happiness"



Lynn Bari in "The Return of the Cisco Kid" (20th Century-Fox) wears a becoming peasant blouse and skirt. Easily adapted for a dinner gown



Shirley Temple, 20th Century-Fox star, romps through "Susannah of the Mounties" in a jerkin—its fringe finish is a hint for home-made suèdes



Frame your face with a pointed frill of lace like Velez's huipil in "The Girl From Mexico" (RKO-Radio). A departure from the veils and snoods



Warner Bros. "Dark Victory" offered many fashion hints—like Geraldine Fitzgerald's heavy blue denim slacks, for all of your rough and play wear



It needn't be quite so much of a bustle, but try a little one on a cotton evening dress like Margaret Lockwood's in "Susannah of the Mounties"



A sure winner this fall, you can afford to take a chance on a gold mesh turban. Wear it early and all season like Binnie Barnes in "Man About Town"



An expensive frock, but the idea isn't expensive. Sleeves and skirt striped, plain bodice. As becoming to you as to Turner in "Calling Dr. Kildare"



There are bonnets and bonnets. This one, worn by Marjorie Weaver in "Young Mr. Lincoln" (20th Century-Fox) is a charming shape for a young face. Find its modern equivalent and look a bit "period" on a warm summer afternoon



Figure work

Reduce your tummy



What with summer just around the nearest tennis court, there is more incentive to shed your excess poundage by way of active sports. If your figure problem is acute, you might supplement your athletics with down-to-floor exercises. The whole question of figure correction and control has been made to seem much too complicated, and tends to discourage rather than inspire. We hope to simplify this without the aid of starvation diets, violent contortions or miracles.

Let's first consider the tummy line and the problem of spare tires. For strengthening these muscles and eliminating excess poundage in this area, both swimming and tennis are excellent exercises. It is the stretching, bending, and swinging of your arms which do the trick. The posture of your entire body is brought into line through these positions. We've yet to see a slouched-over tennis player or a hollow-chested swimmer. With a well-balanced posture, the tummy line is flattened, and your "good form" takes a double meaning.





We're not about to recommend literally cutting out tummy tonnages as the drawing at the left might suggest. It represents the "jack-knife" exercise. First you lie down on the floor. Then with the knees held stiff, sit up erect. Next spread your legs apart. Touch your right toes with your left finger tips: then your left toes with your right finger tips. Alternate and repeat at least thirty times. This will limber you for your tennis and swimming. Use these exercises regularly, and you will see the spare inches disappear.

Reduce all over



One of the most effective, and certainly the simplest, way of reducing all over is walking. Not leisurely, but at a good brisk pace. Watch your posture please. It is so much easier to take a bus, taxi, or subway, you'll have to make the effort to walk regularly. Try walking at least part of the way wherever you're going. If you live in the country, your environment should provide your stimulus.

In reducing all over, the food you eat (or don't eat) is, of course, very important. By all means don't starve yourself, or go on a strict diet of liquid and bubbles. For energy and health you need many types of food, yes even a bit of starch and sugar. Don't misunderstand. We mean in very small quantities, and only now and then. Lean meats, raw fruits and vegetables are the answer. When you feel hungry in between meals, munch on a crisp wafer of low calorie content.

Reduce your hips

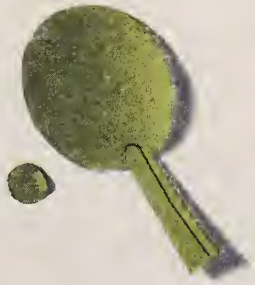


The slimmest person usually finds her hips a bit too generously upholstered. Somehow the fact that everyone is faced with the same problem doesn't seem to help. A stream-lined hip-line is the order of the day.

Fortunately the problem isn't a hopeless one. There are many sports which help in reducing the hip-line. Riding and table tennis are to be particularly recommended. When you think of the beating you really do take riding it is no wonder it is reducing. Table tennis is no softie's game either. Or perhaps you like to ride a bicycle. (Good for ankles as well as hips).

Do a little "hip work" every day, even if you take only ten minutes. This regular exercise will keep your hip-line slim, and not subject it to spasmodic exercise. We give you here an effective exercise.

If your family had continued their spanking until this very day, you would probably have no hip problem. Now you will have to start "spanking" yourself. Lie on the floor, use one foot as a lever, and spank your hips hard on the floor. Do this several times on one side, then on the other. Measure yourself first, then notice how quickly your hip-line gets under control.



News Bulletin



Vivien Leigh as Scarlett



Walter Plunkett and de Havilland. He designed all costumes for Selznick's "G.W.T.W." Olivia plays Melanie



Jim Davies, Paramount trainer, rolling away pounds from a player. Try it on your own derriere

bewildered matinee idol and fine actor



Miss Weaver, next in "Young Mr. Lincoln" wearing a buyable fish-net jacket and tennis frock



Ann Rutherford struggles with petticoats and hoop-skirt, In costume for "Gone With The Wind"



Ginger Rogers, who doesn't fool when she plays tennis, plays the best femme tennis in town



Mrs. Thomas Mann, wife of famous exiled author, lunching with Richard Greene at 20th-Century-Fox

Hollywood quick glimpses

Up at Arrowhead





Strictly-at-Home

A locale of many activities, this movie world. Up at Lake Arrowhead, Rosemary Lane and Jeffrey Lynn ride the "rushed feeling" away. Anne Shirley in the choir-boy suit (buyable), forgets work on her picture "Career". At Hollywood Turf Club, three smart girls in checks - June Lang, Evelyn Keyes and Judith Barrett. The clothes are sold throughout the country. And ready for a trip to San Francisco, Patricia Morison in her Willard George summer kidskin jacket. Yes, "Gone With the Wind" and that cotton dress on Vivien Leigh. Jane Wyman in a Dutch Boy dinner dress (you can get one like it), goes out after hours on "The Kid from Kokomo". Last, the Linda Darnell screen test.



At Hollywood Turf Club



Summer weight Furs



Old Plantation stuff



"Dutch Boy" for dining



Linda Darnell a brand new newcomer surprised several folks when she won a fat part in "Hotel for Women". She doesn't act with that sign. It merely dockets the test and records all those who worked on it.



THIS is the month and it's high time you were planning that vacation you've thought about for three years. You've usually ended up by visiting the folks and consoling yourself that you wouldn't meet anyone you liked anyway.

Well, there might be some truth in that, but unless you are a pessimist and an anti-social creature of the first water, there's no excuse for your not having a perfectly hilarious time. People on vacations are vacation-minded—ready for any sort of fun that offers itself. We don't advise you to run around being the life-of-the-party, but a bit of coöperation in the right places does help.

The hardest part of travelling is assembling your information on where you want to go and how much it costs. To get down to facts and figures, we're such good Samaritans that we have gathered together enough data to send you on ten vacations. It's presented in the most compact fashion possible, and don't think it's not hard to sit at a desk and write prosaically about these fairylands, because it is!



The Fairs The New York World's Fair and the Golden Gate Exposition are in a class by themselves. You've probably heard a few rumors about them. You've wished you could go as cheaply but with more comfort than hitch-hiking affords. There are several solutions, and to start off on the right rail, we'll say generally that East and West can meet for as low as $90 round trip. The fairs are definitely worth fallen arches and tourist headaches, although everything possible has been done to eliminate these ills, and you needn't walk a step unless you want to. Who wants to walk anyhow with those handsome college boys to wheel you around in relaxing rickshaws?



By Trains Eighty-seven streamliners will whisk you across the country in record time of 57 hours. The "Grand Circle" tour from any city in the country to both fairs and back is $90 by coach and $135 in sleeping and parlor cars. A lower berth is $45 more. If you are air-minded, you can spread your wings for $270 round trip and that includes several types of excursions. From the Bay of Fundy to the Straits of Florida, the Atlantic seaboard will be washed by the wakes of scores of fair-bound steamers, also with special prices. In all cases the rates are so temptingly low and so much is offered for your money that you really can't afford to miss out on the trips.



By the Sea Your yen for rest, relaxation and fresh salt air as offered only on an ocean voyage can be fulfilled by any number of attractive cruises all within the price range of an average budget. One of the more desirable Paradises is Nassau, and for as low as $55 you can stow your duffle bag on a Cunard White Star liner leaving every Saturday from New York. The Furness line gives you Bermuda at an $85 minimum and throws in a day there and a night in Havana. The gleaming United Fruit boats ply regularly between romantic ports such as Guatemala, Costa Rica, Canal Zone, British West Indies and Colombia. For as short a time as eight days (fares ranging between $75 to $205) you can leave from New York, New Orleans or Philadelphia for a tropical holiday touching at a variety of unusual spots.



Boats Still another line that maneuvers through Southern waters is the Panama RRSS, sailing from New York to Cristobal every week. Regular rates start at $180. The time involved is eighteen days. The "Panama" and "Ancon" slid down the ways a few weeks ago. They are two brand new passenger boats.

The call of the North can be answered by Canadian National Steamships. Nine days will see you up to Skagway and back from Seattle or Vancouver and the cost is only $95 at lowest point. There are weekly sailings from June 12 through August 21. (A trip on the Canadian Pacific RR begins at $115, takes eleven days from Vancouver to Northern British Columbia and Alaska.) Side trips are optional.

On the other side of the continent, the Nova Scotia-Eastern Steamship lines offer a four day cruise to Yarmouth for $37.50. Boats leave New York every Thursday which gives you a two day stop-over at Yarmouth and two cool and very restful nights at sea.

While all rates quoted are minimum, they do cover most shore expenses, meals at sea and sight-seeing trips.

On the Land There are many exciting vacations for not-so-good sailors. Or for those who prefer sports offered on terra firma, there are the wide open spaces of the West and, more lately developed as playgrounds, the beautiful hills of the East.

Dude ranches are the most famous vacation spots. Every one knows about the handsome cowboys, nights around a campfire and winding trails. You will find most ranches clustered in the Northwest—Montana and Wyoming. For the privilege of riding their cowponies and eating flapjacks you will pay anywhere from $35 to $60 per week, and it is well worth it. If you do not want to leave the East, you can still have Western hospitality and simplicity by packing your breeches and galloping off to Quimby's on Averill Lake, Vermont.

Devotees of camp life will delight in the 110 youth hostels spread over the country. Although comparatively new here, they have been flourishing for years abroad. For as little as 25 cents a night and a dollar membership fee you can spend the night, and any method of conveyance is accepted from skis and snowshoes to canoes and pack trips.

Now, with all this at your fingertips, you can borrow your roommate's suitcase and pack on a minute's notice for the most appealing spot. If there is anything else you want to know, we will be glad to try and help you have a wonderful time.



A ROOM OF YOUR OWN

All your life you've heard about movie stars' dressing rooms and pictured them as being fabulous and expensively decorated. The truth is quite the contrary. A star spends much time in her dressing room, resting, rehearsing, making up and often eating. Her quarters must be comfortable, relaxing and simple, where she can feel at home.

Gracie Allen's is modern to the nth degree. Striped curtains accentuate the simple furniture and easily-made slip covers edged with bright piping carry out the color scheme. Ellen Drew goes feminine with the new "dressmaker" furniture we selected from Curtis and had photographed as a perfect foil for her young charm. The downy love seat covered in dark green is complemented by a wing-backed chair with dainty floral upholstery. For knick-knacks there is a drum shaped table with a glass top. Bette Davis, the hard-working girl, has a complete apartment. Again, femininity rules here with gay curtains, a deep sofa and flowers everywhere, even to greenery blossoming out of the fireplace. Dorothy Lamour's room with its bamboo walls is cool and restful in its effect. A row of ferns breaks up the one-room look. Modernism is the keynote of Isa Miranda's dressing room.

Study the photographs shown and then experiment with some of the ideas suggested—Lamour's fern partition, Davis' flowers for an otherwise non-utilitarian hearth, Drew's ingenious combination of modern table and sofa with a period chair. They can all be carried out with a minimum of expense, and a bit of handiwork (something every girl should know how to do anyhow). The result—distinction and a true reflection of your own personality.

COMFORT IN THE MODERN MANNER FOR PRETTY ZANY, GRACIE ALLEN





FEMININE "DRESSMAKER" FURNITURE FOR ELLEN DREW



BETTE DAVIS SURROUNDED BY BOOKS AND FLOWERS

COOL DISTINCTION FOR LAMOUR





Dressing rooms for the stars
with some ideas that
are adaptable and distinctive
in a room of your very own





FUNCTIONAL AND MODERN FOR ISA MIRANDA



GLAMOUR AISLE

The good old summertime makes us literally shout the praises of our own, our native land. There's no other place on earth like it when it comes to plentiful pickings for a light summer purse. So this is the time for some plain and fancy budget-trickery while you indulge (practically to your heart's content) in the great blessings—America's freedom of wardrobe et ceteras.

If you get lured onto an east- or westbound Fair train, lick the wrinkling problem with a rayon jersey dress. Just shake well and watch the wrinkles disappear. The pin-striped one just above, with its Dutch pockets, is about $23 at Best's, New York; Stix, Baer & Fuller, St. Louis and Desmond's, Los Angeles.

Dazzle all eyes on the beach with a spun rayon, Romany striped blouse, chartreuse slacks and crushed girdle. You'll find it at McCreery's, New York; Stix, Baer & Fuller, St. Louis; Rich's, Inc., Atlanta, for the incredibly small sum of $3. . . . Arm yourself with Kleinert's Good Companion kits (shown below). Keep your creams and lotion in one, and your cosmetics in the other. About $1 each. . . . Brave the deep with an Olympic SavaWave rubber cap. An inside cuff guarantees to keep every precious curl dry. Around $1 at Arnold Constable, New York; Marshall Field, Chicago and Bullock's, Los Angeles.



Stick to tradition and declare your independence in a startling way this July. With all the cotton clothes you'll be wearing, add the firecracker-bright necklace and bracelet (at left). Made entirely of cotton and strung on a metal chain. Less than $6 for the set. Exclusive with Macy's, New York; Carson Pirie Scott & Co., Chicago; J. W. Robinson, Los Angeles. . . . For more rugged individualism, try the new milk jacket (not for down on the farm but for wear around milk bars in town or playgrounds in the country). It has the casual air of the once popular beer jacket but the similarity ends right there. White cotton drill and milk-made black buttons adorned with the word M-I-L-K. Under $2 at Lord & Taylor, New York; The May Company, Cleveland and B'way Dept. Store, Los Angeles.

If you take pride in good form and are a good match for lashing waves, your best bet is an all-way stretch Lastex maillot that has a quarter-front skirt. Like water off a duck's back, you'll leave the sea behind you (because the Melanie Miracle swim suit is water-repellent). The colors will delight any mermaid—chartreuse, blue, wine and black. About $5. Lord & Taylor, New York; Famous-Barr, St. Louis; The May Co., Los Angeles.

Glamour Aisle



• Summer takes great pride in its infinite variety of felt hats. Share that pride with a white felt Quinley. Around $5. As staccato as lightning, black bouclé zig-zags on its soaring crown. Mandel Bros., Chicago

• Especially enticing is its running mate, Chamay (at right). A lustrous suède-like finish in clear pastels. About $3. At Famous-Barr, St. Louis. Both at Oppenheim & Collins, New York



• There's no need to make a compromise choice in costume jewelry this summer. Just when you think you've let your imagination run riot, you will come upon your flight of fancy at the the jewelry counter. Typical is the plastic perennial flower necklace and bracelet. Less than $3 each

• Or try your luck with the white dice necklace. About $1. At Oppenheim & Collins, New York; Mandel Bros., Chicago; Emporium, San Francisco



Want a slim, youthful "bathing suit" figure?
Try this simple plan to lose 7 pounds a month

FEW CHARMS count for more than a slim, alluring figure. That's why thousands of women follow the Ry-Krisp reducing method —so they may enjoy the admiration youthful slenderness brings.

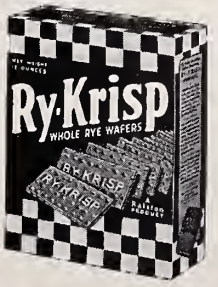
The Ry-Krisp Reducing Plan, given in new free booklet, involves no drastic diet, no exhausting exercise. You needn't give up favorite foods or prepare special expensive dishes. In brief, the plan is: Eat sensibly, exercise moderately, enjoy 2 or 3 Ry-Krisp wafers as your bread at each meal.

Each wafer has only 20 calories, yet supplies minerals and "bulk" needed in most diets. Best of all, Ry-Krisp is a wholesome and delicious every-meal bread your whole family can enjoy. Grand with soups, salads or as a base for appetizers.

Send for free reducing booklet. Tells how normal person can eat what he likes and lose about ¼ pound a day. State whether booklet is for man or woman. Address your request to Ry-Krisp, 700C Checkerboard Square, St. Louis. Offer good only in U. S. and Canada.



Cucumber-radish salad is an exciting adventure for the appetite—served with Ry-Krisp. These crunchy wafers add the tangy zest any salad needs. Remember, genuine Ry-Krisp 20-calorie whole rye wafers come in a red-and-white checkerboard package, have the name baked in every wafer.



REDUCE THE EASY RY-KRISP WAY

Keep LOVELY MAKE-UP ALWAYS as screen stars do



The new POWD'R-BASE stick

Holds powder and make-up on until removed. No nose shine; non-greasy; waterproof. Achieves a velvety, flattering complexion.

Rachelle — Flesh — Brunette — Suntan
and three Rouge Tones 50c and $1.00

POWD'R-BASE

Fifth Avenue, hampden New York

Beauty in Bubbles



Thrilling beyond words! Sprinkle a little in the tub, and behold a sea of luxurious bubbles. Step in weary ...emerge wonderfully refreshed — your skin utterly clean ... silky-smooth, fragrant. No tub ring remains. Coupon below brings you a trial size box.



35c, $1.00, $1.75, $3.00
At toiletrie counters everywhere

USA-FOAM
Million Bubble Bath

B & L Lab. Inc., 700 N. Carpenter St., Dept. 15-F, Chicago
Please send me trial Usa-Foam Million Bubble Bath in ☐Pine ☐Lilac ☐Jasmine ☐Carnation ☐Gardenia ☐Eau De Cologne. I enclose 10c for each.

Name _____

Address _____

Glamour Aisle

• For once, why don't you think in terms of a whole family of shoes for the long summer months ahead? These have been culled from the Ansonia collection. First, a paisley print sandal. Wonderful with white frocks. Matching bag (not shown) under $3. For busy daytimes, the new walled last, low heel calf step-in, touched with white. Reserve the mesh-over-linen sandal for evening. Keep the open-crochet oxford for your prints. About $6 each pair. This foursome will take care of every possible summer need. Save yourself those forever-searching-never-finding jaunts when shop-shelves begin to be top-heavy with the fall collection



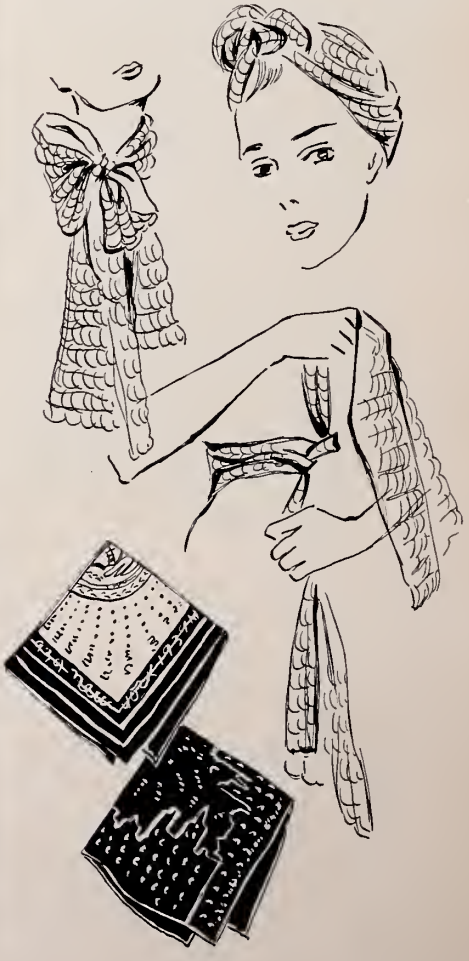








• Ingenious and unexpected tricks always add zest and color to bread-and-butter clothes. Apparently, these tricks are as endless as the magic of pulling rabbits out of a hat. Assembled here are three ways to wear an Echo linen fishnet scarf. Here, too, a Spira-Lei belt and collar of twisted cotton threads in a riot of color. And for many uses, two pure dye silk kerchiefs . . . New York's skyline at night and its date history



Hair care

(Continued from page 31) whistles and think it's free from soap. This is a common phenomenon, but the music does not necessarily mean soapless hair —whistling hair is clean hair.

I think this might be a good place to bring up the difference between the way that we set hair for movie stars at the studios and the way that Mrs. Jones' hair is set at her local beauty salon. In beauty shops your hair is set with primary consideration going to the durability of the wave. You'd soon quit going to an operator (even if he'd set your hair from the time you pinned up your first curl) whose wave looked like the tail end of a cyclone after a few days. In the studio we are merely concerned in giving the face a lovely frame. We don't bother ourselves with worrying whether the wave will last more than a day. As a further check, there is a hairdresser on every set to comb stray locks into place before each take. The movie coiffures you admire are rarely permanent affairs. Stars change their hair styles as easily and as often as the chameleon changes color or the proverbial leopard his spots.

In the studio we use the best suction dryers and we are particularly fussy about the temperature of the machine. We never turn it on full force, but alternate between warm and cold. This may take about five minutes longer, but a star's business is to look beautiful as well as act, and it does prevent the baking that is so injurious to a scalp. In small doses it is not as harmful, but imagine if *you* had *your* hair done every day!

Boiled down to the simplest, most effective working principles, the following are a few rules whereby you, without enlisting any outside aid, can improve the quality of your hair—make it as lustrous and beautiful as your favorite star's.

Perhaps the most important is that scrupulous cleanliness which, we are told, is next to "godliness". Contrary to general folk lore, frequent shampooing is not harmful. There are any number of good soaps and liquid shampoos on the market today, but when in doubt, pure castile—the kind your mother depended upon—is always a safe bet. Two or three soapings (more if your conscience dictates) should remove all the dust and grime from your hair. You rinse in between, of course, but it is the final dousing that will really turn the scales for or ag'in. Rinse past the point where you're sure there isn't a drop of soap left, and then rinse some more. Don't bake your scalp with too hot a temperature. It will only dry both scalp and hair to an amazing Sahara-like degree. Frequent oil treatments are balm for dull, dry hair. Finally, brush, brush and brush until your arms are ready to drop off. The old rule of a hundred strokes morning and night still holds true. And be sure you do it every day. It's the consistency that counts.

If, in spite of all this loving care, your hair is still lifeless and uninteresting, you might do well to see a doctor. It may be that your physical condition needs looking into. As with many other things, health can often be determined by outward signs—condition of hair, nails, skin. Excessively dry, oily or falling hair undoubtedly needs medical plus external care.

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Glamour Aisle



FOR some time now, Fashion has been shaping the destiny of lingerie, deftly dipping her fingers into the entire underwear situation. The lovely Rembrandt pajama, above, is an inspired example. The top has the feeling of the Master's smock. The trousers are full and flowing. Made of run-proof knitted surah. About $5. Equally exciting in Carter underwear is the two-gore Trumps slip (adapted from a French model). Under $2. A good alliance is the Trumps bandeau with adjustable back feature and adjustable shoulder straps. Under $1. Sold at leading department stores.

• You see Fashion at work again in the Carnival nightgown, above. A lace-trimmed batiste bodice, checked French crêpe bias skirt and dust-ruffle hem. Also from Eastern Isles (not sketched), a Gay 'Nineties gown, just like the ones your grandmother wore. Under $2 each. Stix, Baer & Fuller, St. Louis; Famous-Barr, St. Louis. You will find both nightgowns at Macy's, New York.

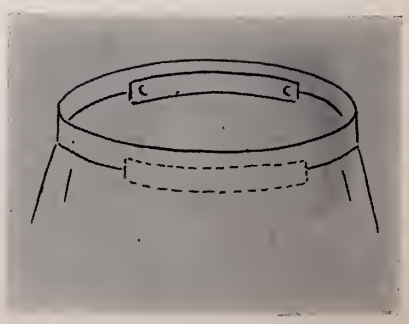
• When you're searching for a good bra at about $1, try the Mlle. Suzette. It is made in lace and rayon combinations, all satin and all broadcloth. And it has the special adjustable shoulder strap and uplift features. Leading New York stores. Frank & Seder, Pittsburgh; May Co., Denver.

• In the photograph below, you see the little rubber whiskbroom at rest—not in its usual energetic rôle. But we can tell you it rids your clothes of the tiniest particles of dust. You use it just as you would an ordinary whiskbroom, but you exert much less effort. The fact is that it is so hypersensitive, it picks up angora fuzz, lint, powder and lots of other things that cling to your clothes. When it begins to soil, soap and water will restore it to its original state. Made in a variety of delicate colors.

• Stop by any one of the Kayser shops some time soon and see their Nimble-Nee stockings. The magic of wide elasticized tops lightens the burden of garters that pull and tug and make you generally uncomfortable. Another thing, you can take your pick from a very satisfying range of colors.

• At last, at last . . . a simple little gadget that will not permit your blouse and skirt to part company and go their separate ways. The sketch, below, nobly illustrates how this new magic rubber gripper goes about its good work. But the real magic is in a centered *graveled* surface that keeps your blouse from slipping. The gripper is inserted on the inside of the skirt waistband, front and back. Designed to hold down the most elusive satin blouse. And it will not damage the sheerest fabric.





Jim Stewart

(Continued from page 20) good fun. Having nothing better to do, with architects going for a dime-a-dozen, he accepted an invitation to spend a summer at Falmouth, on Cape Cod. Joshua Logan, a Princeton classmate, now a movie director and member in good standing of Stewart's bachelor ménage, launched a summer theatre there. Stewart tried acting, found it fascinating as a serious proposition and stuck. Being of a serious turn of mind, he wonders what his course might have been had not Arthur Beckhard selected Falmouth for a tryout of "Goodbye Again", in which he had a minor part. Margaret Sullavan played the leading rôle, the play was taken to Broadway, and proved a hit, with Stewart going along for the ride.

From then on he dabbled in stock and summer theatres and had an all-too-brief fling at being stage manager for Jane Cowl's Boston production of "Camille". This ended abruptly when Stewart, in his excitement, rang down the final curtain minutes before Camille had succumbed in a climactic fit of staccato coughing. Miss Cowl was piqued, and Stewart soon sought employment elsewhere.

Summer theatres, being two-by-four affairs usually put together in some quaintly made-over barn, proved a problem for the elongated, six foot, two-and-one-half-inch Stewart. He had to be shot in a play presented at the Red Barn Theatre on Long Island. If he fell prone on the stage, as in the directions, there was no room for the other actors to move about. So, for ten minutes after receiving the fatal wound, he staggered blindly about, literally dying by inches. "It was," he said, "the ham's dream of a great scene."

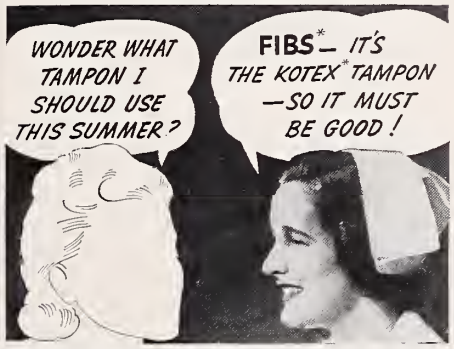
Stewart's stage successes were quietly sensational. By the fall of 1934 he was playing opposite Judith Anderson in "Divided by Three". After that, "Page Miss Glory" and "Journey by Night" were sufficiently good to have Hollywood talent scouts camping on his doorstep. Eventually a Metro-Goldwyn-Mayer screen test embarked him on his present phase of successful Thespian endeavor.

One of the few players not subjected to a build-up, since he strikes a happy medium (not too often found in Hollywood's moviedom) of masculine virility, handsomeness and acting versatility, Stewart's progress has been steady and sure. Although he was taken more or less for granted as a capable performer before the camera, he was not expected to be among those in the first flight. Now anyone will admit that he has proved the surprise package of the season, suddenly appearing in the film firmament as a star of the first magnitude. Although Stewart may have the reputation of being Hollywood's Number One bachelor, his screen heart affairs have galloped apace, what with his flitting from the arms of Jean Arthur to Carole Lombard to Joan Crawford and, most recently, Claudette Colbert who was borrowed from Paramount specifically to appear with him in Metro-Goldwyn-Mayer's hilarious comedy, "It's A Wonderful World".

This is slightly at odds with Stewart who, for reasons of publicity, has been pictured as shy, naïve and a dodger of femininity to whom a hair ribbon has loomed ominously as a danger signal. Girls, don't let this fool you! Stewart knows his way around. He has been the temporary escort of more than a score of delightful ladies, Ginger Rogers, Norma Shearer, Eleanor Powell, Virginia Bruce, Rosalind Russell and Kay Aldrich, the beauteous New York model (now in "Hotel for Women") prominent on the list. He is playing the field for the present, but marriage, he opines, will eventually get him. According to his own admission, made in a rational moment, it is the most desirable state. The girl is all he is waiting for.

People in a position to know, those he works for and with, and even more casual acquaintances who see him only occasionally, will vouch for his character. They say that besides being a delightful companion, a superb dancer, a witty conversationalist and the life of any party, he is considerate, reliable, kind. Friends and fellow craftsmen, male and female, give him an A-1 rating. For the most final of all final tests, you can go the length and breadth of Hollywood without hearing a single word spoken against James Stewart. A lot of people seem to think that he's a pretty nice young fellow.

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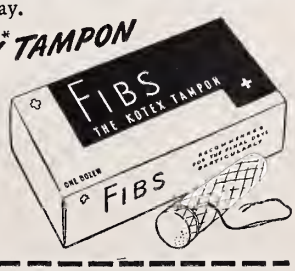


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(Continued from page 27) theatre. As film executives or Mr. Jacobson sit here, the hopeful talent enters the other half of the room. Her side of the room is lighted. As she steps under the spotlight she is brought into great prominence. She cannot see those in the other half of the room—it is in complete darkness—nor can she hear those in that part of the room. Under the spotlights, before the microphones she goes into the audition—singing, acting or merely talking. Mr. Jacobson sits at the control board and by pressing a key, he may talk to her, give her instructions. You see him on the lower left of page 26 at the control board. You see an applicant, almost as the studio watchers see her in the little room, on the lower right of page 27. In this particular case Miss Hayward posed.

I saw no such audition room anywhere else in Hollywood. It is not an easy "testing laboratory" but it is very fair and very competent. I would hazard that many a girl has gone no further than this audition room—a far kinder halt than after a screen test.

After we saw this room, we went to catch up with the little girl from Chicago. She was in the hairdresser's hands and was in a state of numbness. Too much had happened in too few days for her to grasp. Jacobson would have been up there even had I not been on tour. He checks every detail of make-up and costume for each one of his potentials. Moreover he is a combination godfather, nurse and stern disciplinarian for each one. It was interesting to watch how he alternated between keeping this girl keyed up so that she could give a tense performance and relaxing her with offhand compliments about her beauty.

Nervous as she was, she could still be aware that it was almost supper time. But there was no food for young Jane Webb that evening before her test. "You're always sluggish after you eat and you could afford to take off a lot of pounds anyhow" was her mentor's kind but firm reply to her request for food. The three of us did go to the commissary for a bowl of hot soup to stave off the worst pangs of hunger. Our potential star, the lovely black-haired, blue-eyed, nineteen-year-old sat there—very subdued and obviously going over her lines. All through that thin meal Jacobson would fire cues at her to see if she had thoroughly memorized her part.

At seven we went to a big sound stage. As we were walking over Jacobson told me that he had not rehearsed her with any sound or camera equipment. In this particular case he felt she would do better if she were not too aware of the technical end of movie making. Up until the very moment of the test he scolded her. "Get some enthusiasm, a little sparkle into that personality. Why don't you act more alive? Don't you dare go lazy on me." These were his gentle words of encouragement. The same was true through the rehearsals. When the last rehearsal was over, Jacobson did a quick change. "That was wonderful, baby. You're going to be great. You've got it—now show 'em."

Then he turned to the twenty-odd necessary technicians—the lighting men, the prop men, the sound experts. "This means a lot to this kid. Please give her every bit of help you can."

The short scene unfolded. Jane was playing a little New England girl about the time of 1870. Jacobson had skillfully picked a part in which her age and naïveté would be at their best. Even her costume—a tight little bodice and a very full skirt—helped to conceal that plumpness which the studio can so quicky take off but which might make her selfconscious in a test. It seemed incredible as we watched the remarkably dramatic performance that this child had never been an actress.

After it was over—those few minutes that were a decisive factor for a whole life—Jacobson went up to the youngster and gently told her she'd done her best. Then began her period of waiting. It took two weeks before enough studio heads had seen the test to make a decision. It is pleasant to report that Jane Webb won her contract. What her first picture will be is as yet undecided. But she has a contract, and that is half the battle.

This whole technique of talent-finding, which varies from studio to studio all over the whole of Hollywood, is fascinating. It is unfortunate



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that we can't all put ourselves in the hands of a man like Artie Jacobson. We continue to live out our lives with no objective analysis of what we can look like, what we can be. We go on in the preconceived rut handed to us by our families and friends. "Oh, Susie has always been very shy." "Marie never did have any 'get-up and go.'" "It's too bad she's so plain." "Betty has always been hard to dress." These are the little labels we tag on and live by. If every woman could watch the preparations and the actual production of a skillful screen test, she would suddenly acquire that priceless knowledge—that she can remake, restyle, recreate a whole new personality for herself, that she has probably never found her essentially best qualities.

Jane Webb was a plump, pretty and, I suspect, placid, self-satisfied girl. With luck, work and the shove given her by Jacobson, Jane Webb will be a slender, dark-haired beauty, never quite satisfied with anything but her best performance. Once she has seen herself as a sparkling, dynamic actress, she won't go back to her earlier picture of herself no matter what turn her career may take.

I pack for Honolulu

(Continued from page 17) the round collar of the jacket give it that extra touch. A storm at sea with soup tureens falling in your lap is no cause for worry. This is conveniently washable.

You will undoubtedly want more than one slacks outfit, but why not start with the pin-striped suit here—of jersey. Take off the slacks and you have an all-purpose play-suit.

Add to this your own accessories, bathing suits, tennis clothes, other sports costumes, and you will have a complete and correct cruise wardrobe.

Glamour will be glad to supply additional information about the clothes shown on these pages. Simply write a note stating what you want to know, and we hope no matter where you choose to spend your vacation you will have a wonderful and very exciting time.

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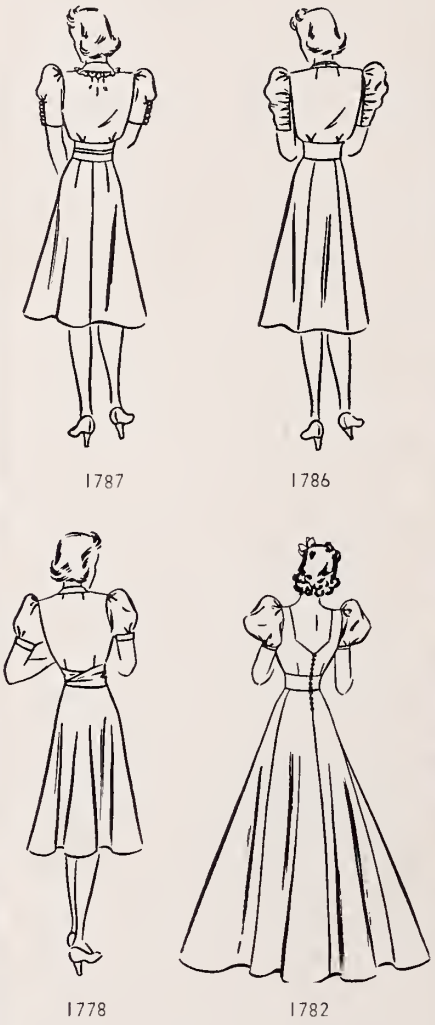
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Designs on pages 48 to 51



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Glamour

OF HOLLYWOOD

A NEW MAGAZINE
The Hollywood Way to
FASHION
BEAUTY
CHARM



Alice Faye

IN THIS ISSUE: Color Portraits of Gary Cooper and Maureen O'Hara . . . Fashion hints from twenty-one great women stars . . . Hollywood color harmony for your make-up . . . Parade of new Spring Fashions and charming Easter Bonnets.

APRIL 15

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CLARK GABLE · JOAN CRAWFORD

in Metro-Goldwyn-Mayer's Dramatic Triumph

STRANGE CARGO

with IAN HUNTER

PETER LORRE · PAUL LUKAS

ALBERT DEKKER · J. EDWARD BROMBERG

EDUARDO CIANNELLI

A FRANK BORZAGE *Production*

Screen Play by Lawrence Hazard · Directed by Frank Borzage

Based on the Book "Not Too Narrow, Not Too Deep" by Richard Sale

Produced by Joseph L. Mankiewicz

IN THE MAY ISSUE: Portraits in full color of movie stars Merle Oberon (shown at the right), and Douglas Fairbanks, Jr.



GLAMOUR of Hollywood

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APRIL, 1940

Cover: Alice Faye in a costume from 20th Century-Fox's "Little Old New York"

This is glamour! 9
Wendy Barrie, photograph by Alexander Paal 10
For Pete's sake, don't be drab 11
Beware Easter! 12–13
Franco-British Ball 14–15
"Who said it was luck?" 16
Maureen O'Hara, *Glamour* color portrait 17
Private lives, starring lingerie 18–19
So casual 20–21
Bag in hand 22–23
Be guided by the stars 24–25
Honoring Bette Davis 26–27
Rising Star Fashions* 28–31
Hollywood molds its own 32–33
Take Mr. Deeds off that horse! 34
Gary Cooper, *Glamour* color portrait 35
Glamour goes to business, by Loire Brophy 36–37
They go to your head 38–39
Beauty is health 40–41
Conditioning the body: by exercise 42–43
Conditioning the body: by diet 44–45
Two important new movies 46–47
Fashions for Deanna 48
Your Town, by Alice Thompson 49
Finesse with fresh flowers 50–51
Girl into glamour girl, $20 52–53
Night into day 54–55
Can you overcome shyness? 56–57
Through the looking glass 58
"Gone With the Wind" inspired this design 59
Hollywood designs of the month 60–62

*REGISTERED TRADE-MARK

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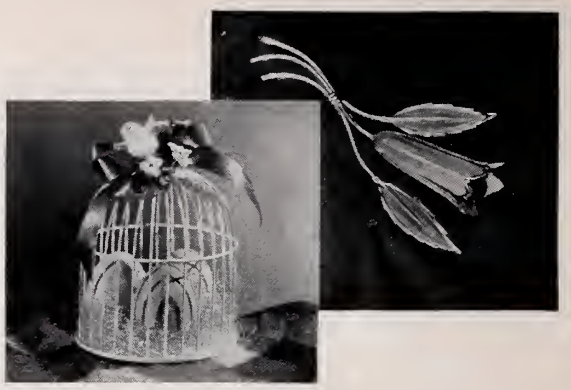
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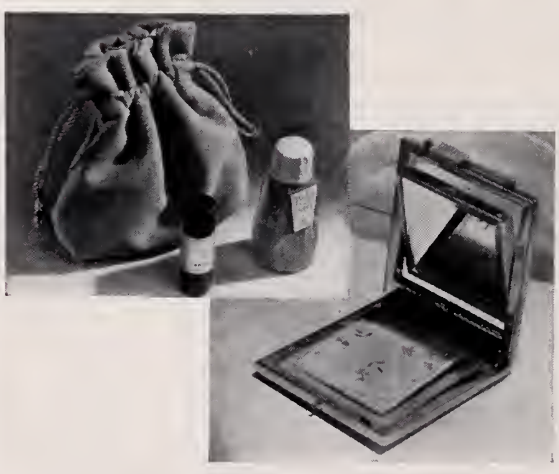
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GLAMOUR AISLE

• Far right: Femininity for a tailored suit, a pink enamel and silver-metal tulip gently budding on your suit lapel. About $1. At Best & Co., N. Y.

• Right: D'Orsay's giddy Bird Cage with three Easter Eggs, each holding perfume, a choice of "Le Dandy," "Trophée," "Duo," "Toujours Fidele" or "Milord." About $4. At leading stores





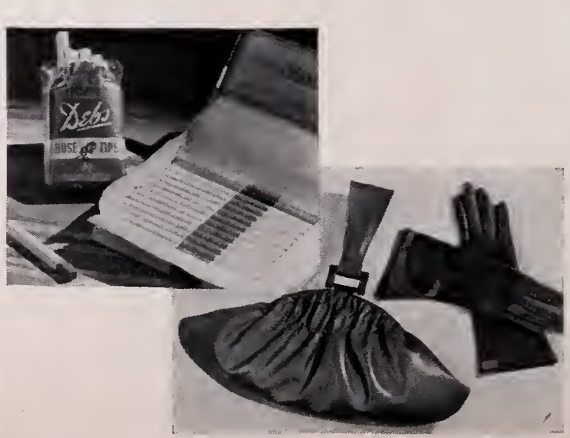
• Far left: Mark yourself smart with matching lips and fingertips in Revlon's high-fashion shades. Served up in a bright little drawstring bag. Lipstick, about $1. Polish, about 60c. Leading stores

• Left: Here's an ingenious thought—Mirror-Go-Round compact with a mirror lid, which is outside until you open the top when it automatically whips itself outside-in. About $5. Leading stores

• Far right: Transparent case with ten little miracle-sponges which, in water, swell into soft, sizable washcloths. Called Lavista Sponge Traveler, it's also fine in an office. About 75c. Leading stores

• Right: Spicy, tingly toilet water, fresh as the Swedish Nightingale herself, in a Jenny Lind hobnail bottle, about $1. Bath salts of the same freshness, about $1. 18th Century Toiletries. Leading stores





• Far left: Cigarettes with glamour galore! Benson & Hedges' own swank cigarettes, called Debs; their rosy tips, designed to conceal lipstick marks. Package, about 20c. Leading tobacconists

• Left: Soft-as-butter, calf bag in Turf-tan color. About $8. Arnold Constable, N. Y. Kay suède slip-ons, finished in capeskin, about $1. At Kayser and specialty shops

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Volume 3, No. 1

GLAMOUR AISLE



Why wait for heaven to give you a crown when you can have this one to wear on your lapel? Either a king's or a queen's crown, delicately worked in brilliant rhinestones and colored enamel on gold-metal. About $1. B. Altman, N. Y., and also at Chas. A. Stevens, Chicago



Hands up! Tiny hands with each wee nail tipped in crimson enamel. From their wrists dangles an initialed locket for your lapel. Of plated silver, it opens to hold a lock of your true love's hair, or, of course, his photograph. Costs about $2. At Stern Bros., N. Y.



If you're looking for scalps to add to your belt, this comic little Zulu head-hunter will help you land your man. Of glistening enamel and gold-metal, his shield sparkling with rhinestones, he cautiously stalks your lapel. About $1. At Lord & Taylor, N. Y.

For additional information on any of these articles, write The Shopping Editor, Glamour, 420 Lexington Ave., N. Y. C.

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FRED MacMURRAY · MELVYN DOUGLAS
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Based on the play by W. Somerset Maugham · A COLUMBIA PICTURE
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STRANGE CARGO

Clark Gable, a prisoner, escapes from a penal colony with eight other convicts and his café-entertainer sweetheart, Joan Crawford. Among them is a stranger, Ian Hunter, who has a religious influence over the group. M-G-M



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JOAN BENNETT
in Walter Wanger's
"House Across the Bay"



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GLAMOUR GIRLS . . .

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WITH

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By CHALFONTE

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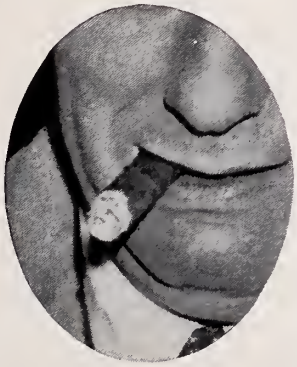
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This is glamour!



This is the coat (mink-lined, mind you) that saw New York on the stalwart back of Gene Markey. Rumor says it was borrowed from Adolphe Menjou. Moral: Best-Dressed Friends are the Best Friends.



This is the stogie that generated the smoke that trailed the movements of Ernst Lubitsch, Maestro of the Light Touch, in his recent visit to Gotham. If he hasn't a cigar, it definitely isn't Lubitsch.



This is the cake that fed the guests that assembled in Beverly Hills to chorus happily, "Congratulations, Mr. and Mrs. Walter Wanger!" She, you know, is Joan Bennett. Congratulations from us, too.



This is the diamond that shone like a star that turned every head at a New York première. Exotic and unexpected, it glowed from the ebony locks of beautiful Hedy Lamarr, who was escorted with pardonable pride by husband Gene Markey.



These are the lips that kissed most of the guests at the President's Birthday Ball in Washington . . . most of the guests apt to have their pictures in the paper, anyway. How you do go on, Mickey Rooney!



This is the duck that gobbled some grain that made him quite a boy down at New York's Battery. He got a square meal and Dorothy Lamour got her picture in the newspapers as a tender bird-feeder.



This is the bridegroom's boutonnière of sentimental lilies-of-the-valley, that fondly oversaw the Wyman-Reagan nuptials. And all these things—little and funny and utterly charming—are the stuff of which glamour is made!



For Pete's sake ...

DON'T BE DRAB

Adrian, the famous designer for Metro-Goldwyn-Mayer, offers Easter fashion advice

be the master of your clothes

don't fall into a fashion pattern

make your clothes work for you

choose prints carefully

Easter hats should frame the face

never struggle into a glove

don't accept alternatives

individuality is the basis of fashion

don't advertise the season

handbags should be pleasant to look at



WENDY BARRIE

Pretty RKO-Radio star, models a Spring costume for *Glamour*. Her navy blue Taylora suit has this season's longer jacket with huge pockets. Blouse is organdie, crisply frilled; hat, a pink felt bonnet with fluted brim. Suit from Lord & Taylor, N. Y.; blouse, B. Altman, N. Y.; hat, Broadway-Hollywood, Hollywood; Aris gloves. Further information about these clothes on page 69.

"DO clothes make the woman?" Perhaps . . . but all too frequently they make her uncomfortable, self-conscious, a blurred rubber stamp of a fashion decree. Yet if she would stop to consider *why* a fashion is born, she would know how to interpret it for her own use.

We designers create clothes that will work for the woman, rather than clothes that make the woman work. In any store, out of the hundreds of garments, a wise woman can choose those that work for her.

Most of you are about ready for your next encounter with a fitting room and mirror. Are you going to yield to the whip of fashionable colors for Spring, choosing navy because it's the thing to do, or beige because it's high style? Forget all that impractical advice about choosing a practical color. If you have a secret passion for Kelly green and the clear coloring to wear it, get a Kelly green suit. True, it *will* be noticed oftener; people *will* remember it, they may even know the season in which you bought it. But what difference does it make? The deliberate cultivation of inconspicuousness is a silly sort of tyranny. No one cares how long you have owned a dress, but *you* care and reflect how you feel in that dress. Choose drabness and your spirit is drab, too. Equal damage is done when you choose a color purely for its fashion prevalence rather than its effect on you.

Last Spring, two-thirds of America went into mauve—that pinky-purple that only about one woman in one hundred can wear becomingly. This year beige is a rumored favorite. The predominant coloring of American women is ash-blond into brown. If beige really sweeps the country, the Easter Parade is going to look like a granary—blond women in beige clothes! When you start for your color, make up your mind it's going to work for you, enhance your own coloring and give a lift to your spirits.

Your next choice is the *type* of garment. Since it's Spring, many of you will be all set for a "man-tailored suit." Try on a tailored suit and see how it looks with no effort on your part. If you have to hold your breath to put your tummy in its proper locale, if peering at the back, you must make a sudden and impossible-to-sustain effort to lessen the bulges of the hips; if you have to listen to the following patter: "We can shorten the jacket; those side seams can be let out a little, all suits look a bit that way, Madam—you'll feel entirely different in a new corset . . ." send the suit back to its rack.

The week before Easter is no time to start making yourself over. It's far easier to choose an outfit that recognizes your problems and works to hide them. I don't say a woman under five feet, two inches tall can't wear a tailored suit, but it certainly needs some special tailoring and remains something she must work for. If you've a figure worry, why not try the bolero, the long-coated ensemble, the very short jacket-suit, the softer suit, and leave the Bond Street model to the more perfect figure?

Or perhaps a print is what you want for Spring. There are two schools of thought on prints. One argues for the big, bold, splashy variety; the other for the inconspicuous, smaller all-over pattern. To look at the average woman in her Spring print, the observer would think that there were no middle ground. The average woman is either in large chrysanthemums or dreary little geometric designs. One spoils the figure, the other dampens the spirit. Don't accept either of these (Continued on page 64)

PAAL PHOTOGRAPH



Beware

Twenty-one stars, fashion-starters all,

ANNA NEAGLE, who will be starred in the film, "Irene," says, "Don't wear hard, bright colors, for they are not as fashionable as pastels. Even tweeds and plaids are shown in pastels this Spring."

BETTE DAVIS, who will next play the brilliant young Frenchwoman in "All This and Heaven Too," advises, "Don't choose a tricky shade just because it's smart. Remember last year's chartreuse."

MERLE OBERON, now hard at work on "We Shall Meet Again," cautions, "Don't overlook the tailored suit in your enthusiasm for Spring frills. If your wardrobe is limited, a suit will prove to be its backbone."

SONJA HENIE, who recently played in "Everything Happens at Night," says, "Don't hesitate to try a completely new type of hat for Easter. A new bonnet is so closely associated with this season in a woman's mind, that a 'different' but becoming hat inevitably makes her Easter costume."

LINDA DARNELL, the leading lady in "Twinkle, Twinkle, Little Star," warns, "Don't wear sophisticated or heavy perfume Easter morning, even if it is your very favorite. Something extremely light and fresh belongs with this occasion."

MADELEINE CARROLL, whose next picture is the deeply moving "My Son, My Son," counsels, "Don't set your skirt length by a certain number of inches from the floor. Wear it the length that is becoming to you."

GINGER ROGERS, whose comedy is as light as her dancing and who will soon be seen in "The Primrose Path," tips you off thus: "Don't wear military clothes just because there's a war going on."

MARGARET SULLAVAN, currently enjoying a huge success in "The Shop Around the Corner," says, "Don't attend Easter services resplendent in all your jewels. Formal evening affairs (not the church) are still the only places for diamonds—even if they are an Easter present."

ANNE SHIRLEY, who is now appearing in "Vigil in the Night," advises, "Don't wear straight skirts when you can take advantage of flares and pleats."

BABY SANDY, who enters into her own in "Sandy Is a Lady," gurgles, "Don't forget your pinafore when eating those nice, gooey Easter eggs."

BRENDA JOYCE, now in "Little Old New York," cautions, "Don't get an outfit that, lacking warmth, will have you blue as an Easter egg before the morning is over. A redingote, combining wool over printed silk, is the perfect answer."







Easter!

warn against the pitfalls of the Easter Parade

BARBARA STANWYCK, whose current "Remember the Night" is a tremendous hit, says, "Don't take the salesgirl's persuasive comments too literally. Keep your perspective clear despite her appealing presentation of the very latest in hats. Decide what you want and what is best for you before you even go near her—and then stand your ground."

JEANETTE MacDONALD, whom you will hear next in "New Moon," suggests, "Don't wear that shoulder corsage so dear to your heart on Easter morning if you are also wearing a print dress or a flower-trimmed hat."

MYRNA LOY, who will soon be seen in "I Love You Again," says, "Don't go in for pastels just because it is Easter and they are the order of the day, if navy, black or brown is your most becoming color."

DOLORES DEL RIO, the camera-perfect Mexican beauty who will next be seen in "The Man from Dakota," says, "Don't take your best friend shopping with you at any such vital time as Easter. It must be what *you* want, not what your friend wants. Outside influences are most often confusing. Just start shopping in plenty of time and you won't need 'friendly' advice."

ALICE FAYE, who will play the title rôle in "Lillian Russell," says, "Don't forget that in a riot of color a black costume for Easter can look superlatively chic. High-lighted by white—white flower turban, white gloves, or any sprightly use of white—it has a 'new-born' look that even the Easter lilies envy."

MARLENE DIETRICH, who is riding the crest of a popularity wave after her successful "Destry Rides Again," reminds you, "Don't forget the beauty of simplicity in selecting your all-important Easter outfit."

ROSALIND RUSSELL, currently romping in "His Girl Friday," urges, "Don't attempt to hide your height by wearing a costume so quiet that it borders on the drab. And don't try to take off inches by low heels. Be proud of your height."

CAROLE LOMBARD, now playing a straight dramatic rôle in "Vigil in the Night," advises, "Don't overdo the too self-conscious white touches."

LANA TURNER, whose next picture is "Two Girls on Broadway," says, "Don't parade (if it's eold) without your coat just to show off your Easter outfit."

MIRIAM HOPKINS, whom you will soon see with Errol Flynn in "Virginia City," warns, "Don't plunge off the deep end for a too-fancy Easter bonnet. You may feel grand in flowers and veiling on Easter Sunday, but you'll probably feel pretty silly if you have to wear the hat from morning until night."


BARBARA STANWYCK


JEANETTE MACDONALD


MYRNA L


DOLORES DEL RIO


ALICE FAYE


MIRIAM HOPKINS


LANA TURNER


CAROLE LOMBARD


ROSALIND RUSSELL


MARLEN

Franco-British Ball

Hollywood's event of the season, held at the Coconut Grove for French and British war relief funds



nald Colmans
mong those present



Merle Oberon with David O. Selznick, producer of "Gone With the Wind"



Representing Hollywood's you
were Judy Garland and Mickey



ce Olivier and dinner partner





Annabella, Charles Laughton



Claudette Colbert was one of the stars who sold flowers



The William Powells, Dick Barthelmess, Myrna Loy



Pert Myrna Loy with husband Arthur Hornblow



High fashion in two extremes: Olivia de Havilland with bare shoulders; Rosalind Russell with gold collar, covered shoulders



Charles Boyer was snapped lighting a cigarette for his wife, Pat Patterson. The Boyer sideburns (à la Clark Gable) are being cultivated for his next movie rôle



Merle Oberon, starring old-fashioned eyelet embroidery, danced with Frank Capra



Brian and Joan Fontaine Aherne were another of the recently married couples attending the Franco-British Ball



International note: the English comedia Reggie Gardiner, and French actor, Boy

"Who said it was luck?"

MAUREEN O'HARA has been groomed for the stage since she was six, so she is already a mature actress

WHEN press and pictures herald the "meteoric rise of a new young star," the old hands in Hollywood sit back to wait and watch. There've been too many instances of big build-ups to big let-downs. And if it's luck that skyrockets the youngster to stardom, it is never luck that keeps her there.

Maureen O'Hara, an Irish colleen fresh from Dublin, has been called "lucky"—to get her first break with Laughton in "Jamaica Inn," her second with Laughton in "Hunchback of Notre Dame," and now her starring rôle, in "Bill of Divorcement," her third picture.

Perhaps that first opportunity was luck. But her voice, temperament, talent, fire and magnetism can scarcely be attributed to a four-leaf clover or a rabbit's foot. Even less can her acting be credited to the "little people."

We know the young O'Hara—stayed with her and her charming mother over a week-end. And we laughed quietly over her serious explanations of how to use one's voice, how she's been learning to act since she was six. She told us how she prepared for her future career by dancing, riding, breathing, et al. The whole program sounded strictly academic, a world removed from Hollywood's professional approach. And that was why we smiled. A few weeks later we saw her in "The Hunchback of Notre Dame" and found, not an earnest young girl, but a finished actress.

If reading a poem at the age of five for a school program; writing, producing and directing plays for the youngsters of the neighborhood; appearing at clubs, church entertainments, until her first radio work at twelve; enrolling in The Abbey Theatre School at fourteen, and winning medals in play festivals—if these steps can make an O'Hara, they form a sound program for all Rising Stars.

At a reception following an Abbey play, Miss O'Hara, aged seventeen, was introduced to Harry Richman. The introduction wasn't even remembered by the girl, but Richman went back to London and raved. Within two weeks she heard from London—and went to make a test. She received two offers, and refused them. But before she left London, her agent arranged for her to meet Charles Laughton. And when she reached Dublin, there was a contract from Mayflower Pictures. She returned to London in January, and went on with her studies until November, when she went in "Jamaica Inn."

"Hunchback" is her second picture. Her Esmeralda doesn't make you say, "Here's promising young material." You know she's an actress in this, the second picture of her career (first in America); and thereby she violates every rule of the Hollywood-rise-to-stardom—"You need two years before the camera before you're at ease;" "You need to learn to walk, talk, gesture through many small parts;" "You need to start slowly at sixteen or seventeen, and be adroitly guided through the formative years;" "You need to learn the ropes."

And along comes a young Irish girl who learned by studying—and proves it can work.

Or, does she? Was it just the studying—or an intangible element of magnetism? For, though we smiled at the earnest girl, we wrote of her—"She has that rare fire miscalled temperament. You sense an artist here, not a starlet."

Yet off-stage she's a complete youngster. On the set of the "Hunchback" one night, she half-gleefully, half-shamefacedly showed us the bitter liquid her mother bought for her finger-tips to stop her nail-biting. We've seen her engage a ten-year-old boy's attention with a thoroughly serious discussion of jiu-jitsu.

Maureen is nineteen. She has a face that can look like that of a child, a fiery young woman, a dreamer, a crusader, or a gypsy. She has a voice that can be clear as a bell, or husky and charged with emotion. Her experience has been as we outlined it, plus the meeting with Laughton, "Jamaica Inn," and her arrival in America. Twelve years of grooming, plus two pictures, then stardom. Luck? Go look at this Maureen O'Hara and see if it's luck you'd be callin' it!

Fiery Maureen O'Hara, whose next film is "Bill of Divorcement." This is the ninth in Glamour's series of full-color Star Portraits.

PHOTOGRAPH BY PAAL



PRIVATE LIVES,
starring lingerie



THAT EARLY BIRD, THE POSTMAN

Left, An "Everglade" batiste nightgown. About $2. Leading stores. Right, "Mary Barron" rayon gown. About $3. Oppenheim Collins, N. Y.



THE REVIEWING STAND

A "Radelle" rayon crêpe bed jacket. About $3. Rosenberg, Albany, Ga. "Patricia" rayon-satin-and-silk camisole slip. About $3. Leading stores



TO DIET OR NOT TO DIET?

Left, "Lady Love" sheer rayon gown. About $2. Leading stores. Right, "Radelle" silk gown, about $6. Raphael Weill, San Francisco



READYING FOR BED

A "Seamprufe" rayon crêpe nightie. About $3. At Arnold Constable, N. Y. "Radelle" rayon crêpe slip. About $3. The Halle Bros. Co., Cleveland



THE NIGHTLY LAUNDRY

"Butcher Boy" pajamas by "Miss Swank." About $3. Macy's, N. Y. Sheer Bemberg rayon gown by "Patricia." About $3. Leading stores

Write Glamour, 420 Lexington Ave., N. Y. C., for the store in your city carrying this merchandise.



TRYING-ON TIME

"Yolande" silk crêpe panties. About $3. Leading stores. "Seamprufe" rayon taffeta petticoat, about $2. Arnold Constable, N. Y.



DANCE-STEPS IMPROMPTU

Left, "Trillium" rayon crêpe slip. About $2. Emily Shops, N. Y. Right, "Miss Thrifty" slip, from $1. Leading stores



TRUDE FLEISHMANN

Star Anita Louise helps us select lingerie



THE ZERO HOUR

A "Yolande" hand-made slip of simple design. It is of pure dye silk crêpe, finished in imported lace. About $4. At leading stores

When Anita Louise, now playing in "Reno," helped Glamour *select this lingerie, she said she could never resist it in white, frothing with lace. She wears, at left, a checked hostess gown. At Arnold Constable, N. Y.*

SO CASUAL

Brenda Marshall, Warner's dark-eyed beauty, sets off to perfection these fetching young evening clothes, all importantly impromptu

HOLLYWOOD has always championed the casual, so it is fitting that dynamic young Brenda Marshall should model these bright and informal frocks designed by California's own Patricia Perkins, shown on these two pages and available to you. Offspring of the haughty Winter Season, these fresh and refreshing "casuals for evening" are making their début at the Little Season, that period when Society doffs its top-hat for a soft fedora. "Informals" are definitely Fashion's darlings once winter is over. Note the covered shoulders, the little sleeves and boleros, and materials like chambray and seersucker. No matter how little your Little Season, you will surely need one of these.

BELOW, LEFT, is a frock as offhand as a passing breeze, as exciting as a cyclone. Unpressed pleats form the swirling skirt of changeable plaid cotton chambray. The midriff and bolero are rayon and cotton sharkskin.

BELOW, CENTER, Miss Marshall wears a pretty pouff of powder blue rayon net—light and airy for a heavy date. With its sweet young sleeves, bouffant skirt, and sash of deep rose velvet, it's a sure-fire charmer.

BELOW, RIGHT, is a deliciously impromptu dinner dress in black-and-white checked grosgrain rayon taffeta. The bodice and pockets are slashed with scarlet, and the waist is circled in scarlet grosgrain ribbon.

ON THE OPPOSITE PAGE, Miss Marshall models an endearingly quaint cotton seersucker with old-fashioned eyelet embroidery ruffles. Artless as a pinafore, but much more romantic. Also comes in dotted Swiss. • Write *Glamour* for more details about these frocks



BRENDA MARSHALL IN A MADCAP FROCK OF PLAID AND PLAIN



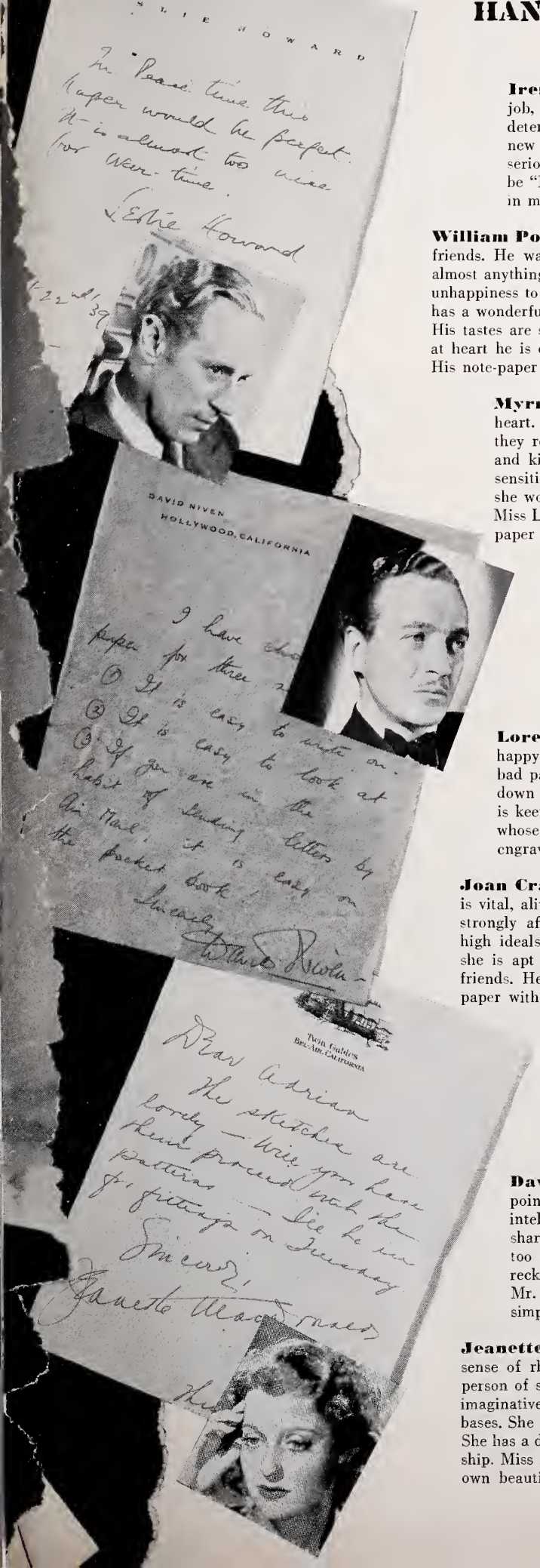
BOUFFANT POWDER BLUE RAYON NET



BLACK-AND-WHITE CHECKS, A DASH OF RED

HANDWRITING ANALYSES

by Dorothy Sara, well-known graphologist



Irene Dunne's handwriting points up strongly her ability to take hold of a job, visualize it, and follow through on her own. She approaches any new plan determined to succeed. She's mentally keen and analytical. She enjoys meeting new people, but is ever loyal to old friends. Her attitude toward life is rather serious and her excellent taste, conservative. Miss Dunne, whose next picture will be "My Favorite Wife," chooses fine, aristocratic white paper with simple initials in midnight blue.

William Powell reveals in his handwriting a warm, abiding affection for his friends. He wants to share their woes as well as their fun, for he feels that almost anything is a total waste if it can't be shared. He prefers to keep his own unhappiness to himself, however, so he sometimes assumes a distant attitude. He has a wonderful sense of humor, and is able to get a lot of fun out of nonsense. His tastes are simple but artistic, and he has a horror of pretense. Surprisingly, at heart he is conservative. Mr. Powell's last picture was "Another Thin Man." His note-paper is a plain white bond with severely simple black engraving.

Myrna Loy shows, in her handwriting, a mature mind and a young, sentimental heart. She loves beautiful things, colorful surroundings, distinctive clothes. But they really don't matter at all. What she really wants is admiration, affection, and kindness from the people she loves. She's gay and friendly, but unusually sensitive and can be easily hurt. At times she thinks she wants to be alone, but she wouldn't like it. She is made for companionship, and is generous to a fault. Miss Loy, whose current picture is "Another Thin Man," chooses a blue-gray note-paper in tiny checks with her initials in cherry-red.

Charles Boyer's script tells of a man of modesty, thoughtfulness, and application. Contrary to the general opinion that his acting is largely the result of intuition, it is the result of carefully worked out details and planning. The approval of others is not enough for this man. He must satisfy himself, and that is not easy to do. He shows a great leaning toward books and music, with probably a creative capacity for both. He has good taste, is generous, but has a healthy respect for money. His stationery is of heavy white vellum, simply engraved in dark blue. Mr. Boyer's next picture is "All This and Heaven Too."

Loretta Young writes with the up-hill slant of a born optimist. She is happy-hearted, buoyant, and proportionately popular. She faces life (even the bad parts) honestly, but still believes in it and everyone. She refuses to be tied down to details and works best when she has too much to do. Her sense of humor is keen. She gets stubborn over trivialities, but not over big things. Miss Young, whose next film will be "World Cruise," selects blue note-paper bordered and engraved in a darker shade of blue.

Joan Crawford's handwriting is that of a vibrant, zestful personality. She is vital, alive, interested in everything. She is, however, innately sensitive and is strongly affected by people and her surroundings. She is serious-minded, sets high ideals for herself, and works very hard to attain them. In money matters, she is apt to save on a necessity, splurge on a luxury, and be generous with friends. Her next picture will be "Strange Cargo." She chooses delicate gray paper with white border and engraving.

Leslie Howard dots his "i's" with an abandon that indicates a keen sense of mimicry, imagination, and ability to throw himself into a part for fun as well as for art. He builds up to the world a more aggressive personality than he really has. His taste is for simple things, but of unadulterated quality. He is intellectually curious and alert, with a profound respect for others' opinions; an excellent conversationalist, but a better writer. His stationery is of thin white paper, his name engraved in vermilion. Mr. Howard's current picture is "Intermezzo."

David Niven writes downhill like a pessimist, but all other characteristics point to a light-hearted, fun-loving young man. He's generous, friendly, innately intelligent. He enjoys good books and music, but he enjoys them more when he shares them with friends. He wants affection and attention but is too proud (or too shy) to make an obvious bid for them. His reactions are intuitive but not reckless. He's straightforward, loyal and sincere beneath a sort of surface-pride. Mr. Niven, whose current production is "Raffles," selects a sheer gray paper with simple engraving in dark maroon.

Jeanette MacDonald's pen just "flows" along the paper, indicating a fine sense of rhythm and a logical, consistent attitude toward her work. She is a person of skill, willing to undertake a task and see it through with care. She is imaginative and keenly intuitive, but she refuses to form judgments on these bases. She appraises people by their accomplishments, never by their possessions. She has a definite sense of responsibility, and a great capacity for love and friendship. Miss MacDonald's note-paper is finely lined in gray with a miniature of her own beautiful home engraved in blue. Her next picture is "New Moon."

HONORING BETTE DAVIS

Douglas Churchill's Trocadero party for Miss Bette Davis' "best performance of year" award



Gene Markey, Columnist Hedda Hopper, Adolphe Menjou and Hedy Lamarr (Mrs. Gene Markey) were four of the "movie" guests



PAAL

Movie actress Bette Davis received the 1939 Red Book award for "distinguished contribution to the art of motion picture" from Anatole Litvak, who is directing her in "All This, and Heaven, Too"



Rosalind Russell, smartly turbanned and suited, wore her jacket nonchalantly about her shoulders



Merle Oberon and her escort joined in the general merrymaking and congratulations



Andrea Leeds, John Garfield and Hedda Hopp got together for a quiet conference of their o

About the Churchill-Troc party for Bette Davis

No one was surprised when Bette Davis, generally recognized as one of the first ladies of the screen, was voted to receive Red Book's annual award for "distinguished contribution to the art of motion picture." Miss Davis received the cup from director Anatole Litvak, smiling modestly and looking anything but weighed down by the impressive list of performances that won her the honor—among them "Juarez," "Dark Victory," "The Old Maid" and "Elizabeth and Essex."

The movie colony, including producers, writers and a sprinkling of columnists, celebrated the occasion properly at Hollywood's popular night club, the Trocadero. Douglas Churchill, West Coast representative for the *New York Times*, was the host responsible for one of Hollywood's most successful parties.



Hollywood twosome, Olivia de Havilland and Jimmy Stewart, arrived together as usual



Hedy Lamarr stopped to take her turn in greeting the day's guest-of-honor, Miss Bette Davis



Mrs. Walter Wanger (Joan Bennett) congratulated Bette Davis and looking on were Walter Wanger and Tom Lewis



What to wear in and around town —with advice from three rising stars



Paulette Goddard says:

"For afternoon, for the countless 'look nice, but don't dress up' times, try a print ensemble."

A poll taken in Hollywood would elect Paulette Goddard as one of the rising stars most likely to succeed. Her abundant charm and talent have rocketed her ahead.

Her way with clothes is well-known and friends use her as a style barometer. If Paulette wears it, it's right, they say. Last picture, "The Cat and the Canary." Next, "The Dictator."



Geraldine Fitzgerald says:

"For town, for shopping, for business, choose navy wool."

Auburn-haired screen-star Fitzgerald not only lives by her own clothes creeds, but passes them on to everyone who asks her advice on fashions. She believes that your clothes should reflect your personality, and she believes in quiet good taste and the absence of flashy effects. To her own wardrobe problems she devotes the same intensity of thought she gives to her work.

Her acting history includes a worthy apprenticeship in Ireland's famous Gate Theatre, several English movies; then a pilgrimage to America where she played with Orson Welles' own Mercury Theatre in "Heartbreak House." The movie moguls literally showered her with offers. She accepted the one which allows her six months' vacation a year which she spends in her beloved native Ireland.

In "Wuthering Heights" she made her American screen début, already marked as a rising star. Next rôle, in "Till We Meet Again."



Ida Lupino says:

"For dining and dancing, the tailored-enough dinner dress."

Ida Lupino is very much the rising star since her portrayal of the tempestuous artist's model, Bessie, in the movie of Kipling's story, "The Light That Failed."

Like all of these rising movie stars, Miss Lupino realizes the importance of an unerring clothes sense, a knowledge of what is youthful and becoming. Fashions for her, as well as for other girls her age, must be chosen with an eye towards accenting her slim little figure without being too sophisticated or extreme.



ELISOFON

RISING STAR FASHIONS REGISTERED TRADE-MARK

In town

Apartment hunting of a Sunday in Manhattan, our rising stars take Geraldine Fitzgerald's advice about navy wool costumes for town. Left: Juilliard twill coat, with white accents of collar, gloves, hyacinth hat. Coat, about $30. Hat, about $6. Right: one-piece dress, navy wool skirt and jacket, polka-dot, baby-collar blouse, Toyo straw sailor. Dress, about $15. Hat, about $8. At Young New Yorker Shop, Lord & Taylor, New York

OTHER STORES CARRYING THESE FASHIONS, LISTED ON PAGE 70



ELISOFON

RISING STAR FASHIONS REGISTERED TRADE-MARK

For afternoon

Visiting New York's Museum of Modern Art, our rising stars take Paulette Goddard's hint about prints, and their costumes vie with the museum's sleek décor. Left: printed rayon crêpe redingote, worn over a high-necked dress. About $15. Fly-away hat of Swiss braid. About $8. Right: rayon crêpe print dress with full, gored skirt; jacket, Talon-fastened. About $14. Young New Yorker Shop, Lord & Taylor, New York

OTHER STORES CARRYING THESE FASHIONS, LISTED ON PAGE 70

RISING STAR FASHIONS REGISTERED TRADE-MARK

For night life

Night club time finds our rising stars absorbing Joe Sullivan's Chicago-style swing at New York's Café Society. They are wearing just-tailored-enough dinner dresses, as Ida Lupino suggested. Left: pale blue rayon crêpe dress, nail-studded belt. About $18. Right: sheer black rayon crêpe gown, bound by pristine organdie ruffles that fasten on with daisy buttons. About $20. At Young New Yorker Shop, Lord & Taylor, New York

ELISOFON



HOLLYWOOD MOLDS ITS OWN

Designed for the stars, some of the finest foundations in the country are now made available to you

HOLLYWOOD, without meaning to at all, brought about a revolution in the field of foundations not so many years ago. It was unpremeditated, and was due simply to the fact that the stars didn't like iron-clad girdles under their beloved shorts and slacks. Since they practically live in play clothes, they naturally raised a hue and cry for flexible, light-weight foundations with the necessary control but with the ultimate in freedom. These Hollywood foundations were the result. As the craze for play clothes spread, so did the demand for light, strong, easily washed girdles, pantie-girdles, and bras. Today these foundations are sold throughout the country.

Since Hollywood is intensely figure-conscious, the women take an unusual interest in their figure-controls. Designers respond handsomely to this interest with new and highly practical fabrics like sharkskin, light-weight silk satin and gabardine, most of which look more like outer wear than underwear.

Brassière fabrics are particularly imaginative. There are bras of piqué, tailored enough to sun in; of flowered organdie to look pretty under sheer dresses, and of embroidered net to wear under evening clothes. The Hollywood uplift bras, by the way, are among the best, as are the artificial busts. Some of the latter are of angora and look perfectly natural under brassières. On these two pages is a selection of Hollywood's contributions to the foundation world.

• Other stores carrying these foundations are listed on page 69.

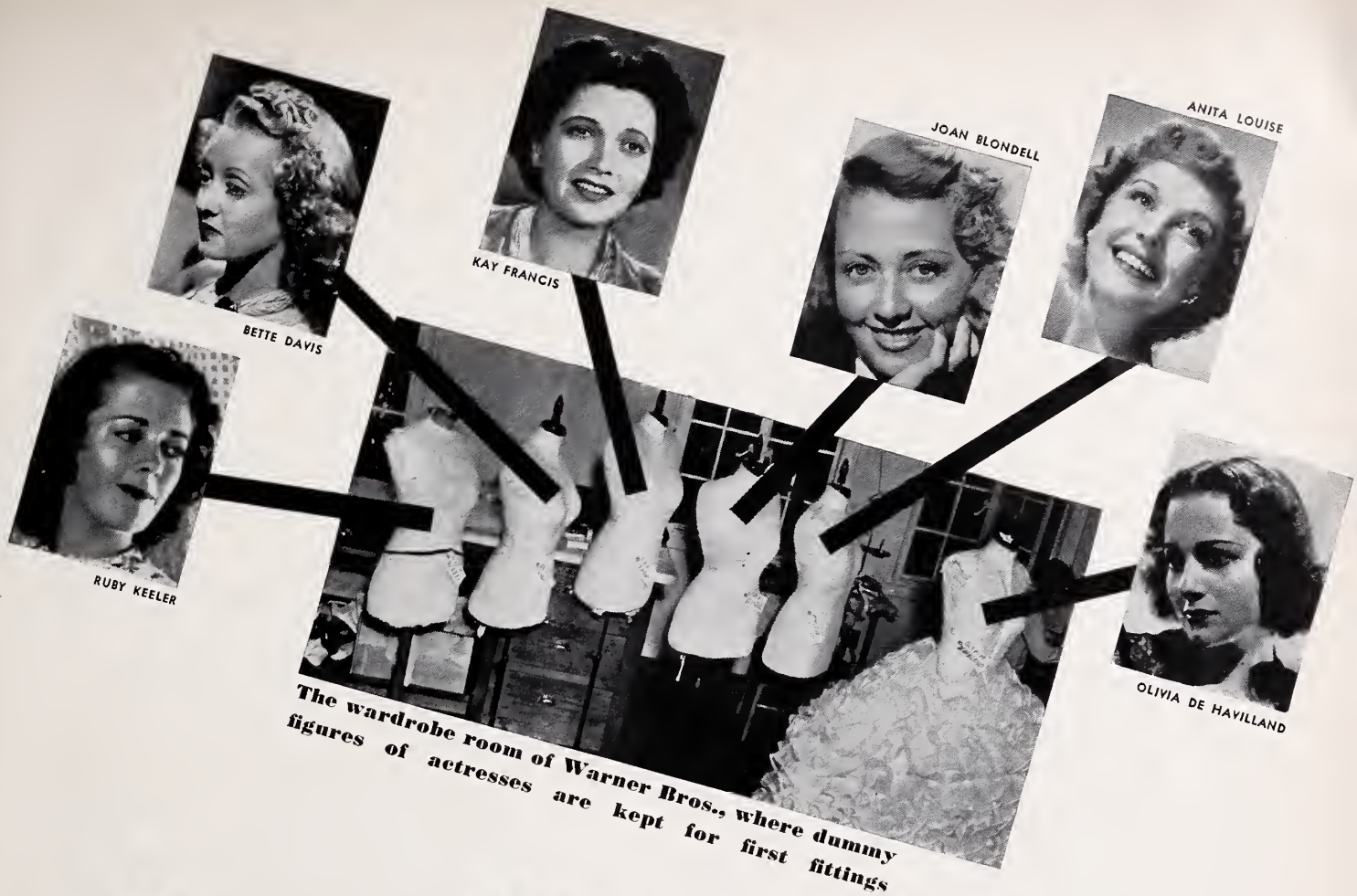


Hollywood-Maxwell white piqué bra, about $1.50. Best, N. Y. Damsel of Hollywood Lastex, cotton gabardine pantie-girdle, about $4. Bonwit Teller, N. Y.

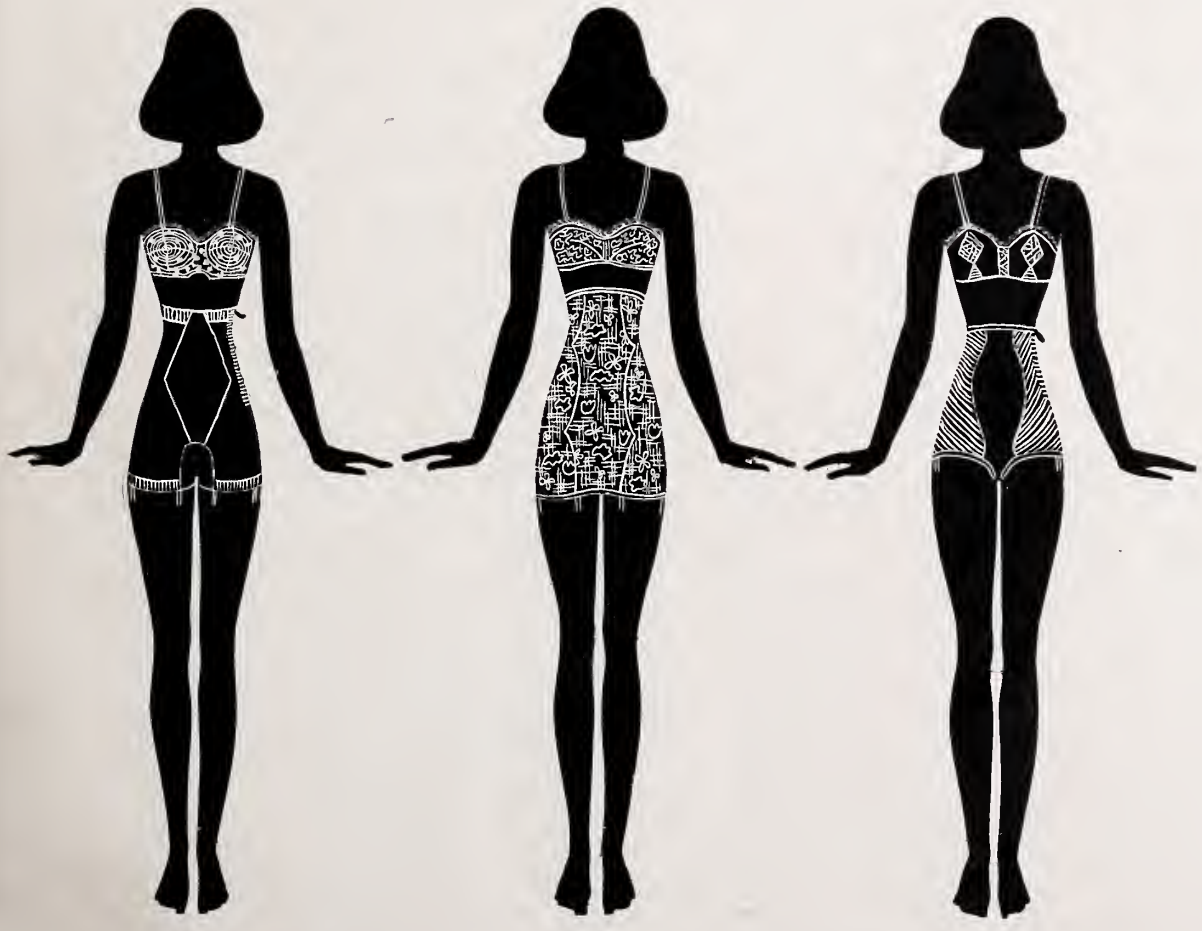
Hollywood-Maxwell lace evening bra, net-lined, about $1.50. Franklin Simon, N. Y. La Vel "Slackelette" of net Lastex and satin, about $5. Best, N. Y.

Hollywood-Maxwell "Whirlpool" V-Ette of net, about $2. Best, N. Y. Damsel of Hollywood lace Lastex pantie-girdle. Under $7. Bonwit Teller, N. Y.

Mabs of Hollywood all-in-one with elastic sides and its front panel of satin Lastex. Talon side fastener and Inviz-a-grip garters. About $10. Best, N. Y.



The wardrobe room of Warner Bros., where dummy figures of actresses are kept for first fittings



Hollywood-Maxwell organdie "Whirlpool" V-Ette. About $2. Mandel Bros., Chicago. Damsel of Hollywood pantie-girdle, about $6. Bonwit Teller, N. Y.

Hollywood-Maxwell embroidered net bra, about $1.50. Best, N. Y. Damsel of Hollywood girdle of Lastex. About $6.50. Bonwit Teller, N. Y.

Hollywood-Maxwell satin uplift bra, net-lined. About $3. Franklin Simon, N. Y. Mabs of Hollywood pantie-girdle, Talon fastener. About $5. Best, N. Y.



Take Mr. Deeds off that horse!

Gary Cooper, who made heart-throb history as the whimsical Mr. Deeds, is tarrying far too long in the field of horse opera

GARY COOPER is just finishing his fiftieth picture. Probably no man in movies has been cast in such widely varying rôles, some perfect for him and some—of late—sadly beneath his talents. From top name in box office popularity in 1937, his name today does not appear until all too far down the list. Casting, we think, is the reason.

Granted, Gary does make a superb cowboy. Those of us who can't forget his "Mr. Deeds" want Gary taken at least three miles away from the nearest corral. Indeed, we go further. Will those who can, keep him a remote distance from the Thirteenth Century, the Philippines, and any form of armor?

After some forty-odd pictures, it should have been rather easy to discover what the young man could do best. Then why not let him do it? His own nature and temperament are clues to his correct casting. People call Cooper shy, inarticulate, naïve. It seems true that he does not care for the more sophisticated forms of entertainment.

We doubt if you would find him a willing "among those present" at an Elsa Maxwell mad party, or at an intellectual soirée. On the other hand, were he dragged to either, he would remain one of the most attractive and easy people in the gathering. He is not frightened of people. He merely prefers certain kinds over others. Completely equipped with every social grace, he still chooses the simple life—one in which he moves among his friends with no thought of "society" on his part or theirs. Obviously he can play Mr. Deeds. He is Mr. Deeds.

He looks well in cowboy clothes. Why not? He looks well in anything. You do not think of him as a clothes-horse, or as a what-the-well-dressed-man-will-wear type. But he has the kind of lanky animal grace that few men possess and all wish they had. He rides a horse well and, again, why not? He walks and sits well. Every gesture carries the same kind of purposeful movement that is demanded of a good horseman. But Hollywood is full of cowboys. And Hollywood is woefully lacking in the odd charm, the underlying sense of humor, the endearing qualities that make Cooper what he is.

Do you remember him in "The General Died at Dawn," the tough young American aviator who could put across lines with social meaning that stirred the whole audience? And who, as a lover, practically tore the women's hearts out? Remember the young Cooper in "Farewell to Arms," the baffled, dazed boy who broke every army rule to go to the woman he loved when she needed him? Remember him in "Lives of a Bengal Lancer"? We could go on naming his pictures, but the outstanding ones are those in which Mr. Cooper and not a horse performed.

He has two dominant qualities. He's as American as the Rockies and he is thoroughly modern. You believe in him when he is in today's situations, being articulate about them and being moved to action by them. He can do one characterization superlatively well. It is the rôle of a simple and straightforward human, thrown against man-made complexities and cutting through them in direct fashion. Does that sound like limiting him and his ability? He is the typical hero of the American Dream, endowed with enough native wit to conquer situations. Situations, we said, not animals.

Naturally, he is American—born in Helena, Montana, son of an American judge, Charles M. Cooper, (Continued on page 68)

Gary Cooper, whose laconic charm you'll see next in "The Westerner". This is the tenth in a series of full-color Star Portraits in Glamour.

PHOTOGRAPH BY PAAL





Glamour goes to business

Loire Brophy, nationally known employment counsellor, author of the book, "If Women Must Work," tells of the office brand of glamour

BUT definitely . . . Today, with this new quality so very important in the social scene, the question of glamour as an asset for the business girl almost echoes its own answer. But, before anything else, how would *you* define the word, glamour?

Usually, when asked what glamour means, one is apt to think of heavy-lidded sirens posing on overstuffed divans. A dictionary brings us up with "delusion wrought by magic spells; enchantment." Almost immediately we picture optical illusions or some kind of ancient witchery.

However, neither of these would be my definition of glamour. I think of it as a definite appeal—not the questionable kind where biologics play too large a part —but the kind where charm and imagination, grooming and personality are all involved, each in its proper proportion. Today, in the business world, glamour is a definite asset. It helps sell institutions, it helps sell goods, and it helps sell the individual.

Men use charm twenty-four hours a day. Applied to business, it often brings about the successful culmination of their selling efforts. Women, on the other hand, are apt to be dated in their attitude toward making the most of their charm and personality. They have been told that self-effacing qualities are necessary; that the business world is austere, uncompromising, and quick to deprecate the fair sex.

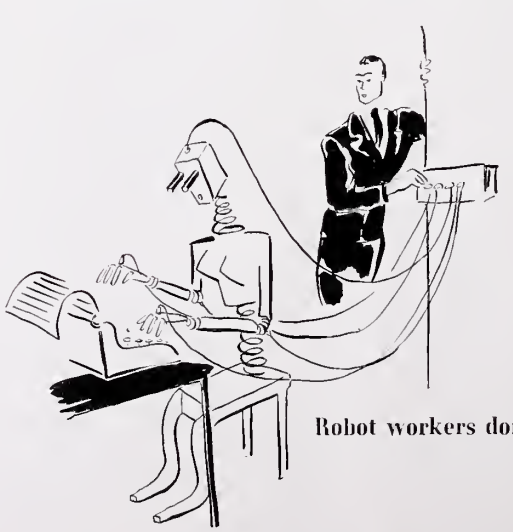
And so, many women have subordinated natural graciousness to a lusterless work-because-I-have-to attitude. Others have emphasized aggressiveness and have emerged as brittle and exaggeratedly efficient robots. They have acquired a pseudo hard-boiled veneer that is completely alien to their own personalities, yet is



This succeeds only in dime novels



Back-slapping and business don't mix



Robot workers don't rate raises



Skip the dominating female act

so deeply ingrained that it reflects itself in their clothes, their voices, their everyday habits.

There are still others, hundreds of them, who fail to recognize the importance of developing their talents—and all because of this sad interpretation of the Twentieth Century world of business. And yet, when Mary Jones, "who hasn't half the training," gets the coveted promotion to the job where contacts are important, these are the women who sit back and wonder why the bright wings of opportunity are always soaring past their windows.

But this somber diagnosis of business as a soulless mechanism is not true. If it were, the emphasis on wholesome charm would not be so definite when employers ask me to send them women for secretarial or assistants' positions.

"Our task in life is to make our personality effective in our environment," says Professor Harry Overstreet, one of our leading psychologists.

By "effective," Professor Overstreet does not mean the overwhelmingly seductive or provocative attitude. The young woman who dresses in the latest style, à la Schiaparelli, does not necessarily add glamour to her general appearance. Indeed, she may detract from it by over-emphasis on color and adornment. Not a day passes but that some hard-pressed executive silently exhorts the gods of fashion for deliverance from jangling bracelets and every color of the rainbow, all closing in on him at the same time.

Easy familiarity does not mean glamour, nor does aggressive authority. Both of these patterns for business behavior belong to the dated era. Easy familiarity, translated into action, means fluttering eyelids, theatrical mannerisms, back-slapping, and general bad taste in clothes for the office, all of which only serve to harass and annoy the business man. Aggressive authority harks back to antiquated strong-arm feminism—and is also "poison" to the man behind the desk.

In my opinion, glamour comes from within, like a shining light that attracts, never repels. But it also involves significant external expressions, such as good grooming: neat hair, well-kept nails, carefully applied make-up, attractive clothes, classic suits or dresses of subdued colors, smart but simple accessories and costume jewelry carefully chosen.

Of course, a soft, gracious quality in the voice is extremely important for office glamour. The fastidious woman is horrified at crooked stocking seams, but how often does she scrape out a command in a voice as strident as a passing fire siren? Loud, rasping tones, high-pitched, emotional voices stand out like crooked seams, and are marked against the personality. The most perfect beauty of face and figure can be greatly marred by an unpleasant voice.

It is only too true that glamour counts for a great deal in business. If a woman belongs in the front office, she will, like water, rise to her own level, and a lot of her progress will be due to the quality of her glamour.

Glamour does go to business, but not in the form of illusions or magic spells. It does not enter industry to glorify the business girl, to make her into a sort of chorus-girl-in-an-office character. It does not attend conferences to convert business into a pink-and-white esprit de corps. And though many women do trade on sex for advancement in business, sex-appeal is not a substitute phrase for the kind of glamour that most offices can and do use.

Inward glamour in all its attractive guises is the long-sought-after quality that has the power to ease tension in others, smooth friction, bring genuine human values to all contacts in the world of work. The woman who has this quality will find three-quarters of her problems solved before they are really given the opportunity to arise.

Glamour belongs to business because business is a selling game. Merchandise must be attractive and outstanding to appeal to the customer, and it must be in harmony with the environment in which it is to be sold. Garish packaging turns the purchaser away from the merchandise. By the same token, women, to be successful in business, must be well-groomed, attractive, and must fit congenially and pleasantly into the environment of their business associates. Yes, indeed, this kind of glamour has a very definite place in an office!



Calm during a storm is essential

They go to your head

Sailor, calot, high crown, bonnet, choose one of these eight young hats, shown on two young movie girls



Frances Mercer, recently in "Society Lawyer," wears a pert popcorn straw, large bow in back. Under $8. Arnold Constable, New York; Chandler's, Boston; and May Co., Cleveland



Sally O'Neil, next to be in "Before I Die," models Chalfonte's felt hat, "Sling Shot." It is worn way back, has a rolled brim, narrow band. About $5. Stern's, New York; Carson Pirie Scott, Chicago; Bullock's, Los Angeles



A multi-color plaid visor type hat on Miss O'Neil, with wide rayon grosgrain band, and loops squarely centered. About $4. Lord & Taylor, New York; Marshall Field, Chicago



Frances Mercer in a straw calot, topped by pink roses and veil. About $6. Bloomingdale's, New York; Carson Pirie Scott, Chicago; J. W. Robinson, Los Angeles



Sally O'Neil in a gay, straw version of a padre's hat with a veil, and plaid bow. About $5. Saks-34th St., New York; Stix, Baer & Fuller, St. Louis; The Emporium, San Francisco



A white Toyo sailor, worn by Sally O'Neil, has a bright quill jutting out from the crown; brim, ribbon-bound. Under $8. Arnold Constable, New York; Chandler's, Boston; May Co., Cleveland



A high, high crown in a sailor is news. Sally O'Neil wears one of Milan straw, rayon ribbon trimmed. Under $8. Arnold Constable, New York; Chandler's, Boston; May Co., Cleveland



The popular sailor again, worn by Frances Mercer. White popcorn straw, rayon ribbon streamers. Under $8. Arnold Constable, New York; Chandler's, Boston; May Co., Cleveland



Terry Hunt of Hollywood

Terry Hunt, shown above with one of his pupils, is a famous body-conditioner of Hollywood. Many movie stars go to him for exercise and dietary advice, advice in which he stresses the importance of health to beauty. In the following five pages, some of this advice is made available to you. Above, Mr. Hunt and his pupil are demonstrating an exercise that will help reduce hips.

Beauty is health!

. . . says Terry Hunt, Hollywood's famous figure conditioner, who gives you star-tested recipes for a good figure

RECENTLY I appeared on a radio program as the guest of Cecil B. DeMille, the famed director, and talked on the subject of health. Inspired by the excitement of the occasion, and forgetting how many thousands of people were listening in, I generously offered to advise anyone within hearing of my voice, regarding their individual health problems. They were to write me a letter, enclosing a stamped, self-addressed envelope for reply.

A veritable deluge of letters poured in upon me from every corner of the United States and Canada. I was swamped with inquiries, virtually every one of them from women. But here is the curious and amazing thing about that eager, questing avalanche of impassioned correspondence. *Not one letter asked a single question about health!*

It seems that these ladies from all over North America, who had listened to my words of wisdom on health, and then written me long, detailed letters regarding my talk, were not even interested in the subject. Their letters were about a problem that appeared to them as far more important and vital—spot reduction and rebuilding. In other words, and in less technical language, they wanted to know, not how to become well and strong, but how to reduce their hips, how to slim their legs, firm their busts, reduce their buttocks, become sylph-like, slender and bewitching in appearance!

The greatest error that women make is in looking for beauty instead of health, forgetting that *health is beauty*. There is no girl so attractive as the one whose body is vibrant with physical well-being, whose eyes are clear, skin glowing, posture erect. Even in this curious era, most men are not attracted to the pale, streamlined ghosts that many women want to make of themselves. Men like a healthy, happy, energy-filled, competent woman who radiates vitality and a genuine zest for modern living.

Actually, it is inconceivable to me how the phrase, "the weaker sex," ever came to be applied to women. Did you ever follow the daily routine of the average, tolerably well-off young matron who does not have to work for a living? Well, no man could hope to compete with so vigorous and demanding a schedule! Let's look at a typical day in her life.

In the morning she has a cup of coffee, which contains no nourishment or strength-giving qualities. She then goes to the beauty shop where she has her hair washed and possibly tinted, a manicure, pedicure, and other intricacies of beautification, ending with the little diversion of sitting for many weary minutes under a dryer. For lunch she has a trifle, perhaps a light salad. In the afternoon, she goes to a gym to lose her stomach, hips or buttocks, and is exercised, steamed and massaged to a fare-thee-well. After that, the lady goes home for a highball, later a light dinner consisting of a small chop or two, perhaps some cottage cheese. Then a movie or a bridge game into the wee sma' hours of the morning. She thrives and even gains weight on this strenuous schedule, which would soon put a strong man in the hospital!

It seems that weight is the modern woman's worst bugaboo, due to the streamlined era now in fashion. Our women of today all desire to weigh fifteen pounds less than they should for the maintenance of their health and they are determined to do so, even if they have to chisel down their bone structure! This can lead only to serious illness, to wrecked lives. I know hundreds of cases where the effort to become thin has worked havoc with the individual.

This is especially true in the movies, the field wherein I specialize. The screen features the streamlined Ginger Rogers, Eleanor Powell and Carole Lombard types. They are naturally slender, rather small-boned girls and use up so much energy in their work that they can stay thin without losing their health, simply by eating sensibly and getting enough rest. But when a girl with a more generous bone structure (Continued on page 73)

ON THE NEXT FOUR PAGES: Conditioning the body via exercise and diet

Conditioning the body: by exercise

Ten exercises from Hollywood's Terry Hunt

WAIST-LINE EXERCISE



For the mid-section

MID-SECTION REDUCING EXERCISE, NO. 1





MID-SECTION REDUCING EXERCISE, NO. 2

Waist-line exercise: Stand erect, feet flat on floor, hands clasped overhead. Slowly rise on toes, bend body to right as illustrated. Return to original position and bend left as far as possible. Inhale as you sway left, exhale as you sway right. Suck in stomach and stretch upward as far as possible. Start with a minimum of eight times, slowly increase to maximum of fifteen.

Mid-section reducing exercise, No. 1: Lie face-down, hands behind waist; come to position as illustrated and hold for a second, returning to original position. Inhale as you raise body, exhale as you lower it. Start with minimum of six times, and increase to fifteen.

Mid-section reducing exercise, No. 2: Lie flat on back. Slowly bring feet and shoulders about twenty inches off floor as illustrated, then return to original position. Inhale as you lower body, exhale as you curve up. Start with five times, increase to fifteen. This is a strenuous abdominal exercise—but an important one.

For legs and ankles

Ankle reducing exercise: Stand flat on the floor, then come up on your toes as high as possible, as illustrated. Repeat in rapid fashion about ten times, working up to a maximum of thirty. When you have mastered this exercise, stand on a telephone book in such a manner that the heels come below the book's edge as you come down. When you do the exercise in this manner, a greater strain on the muscles is provided; and the added tension not only helps reduce the ankles but benefits the legs and feet as well.

Calf-building and reducing exercise: Stand erect, hands on hips; drop to a squat as illustrated, following which return to original position. Inhale as you go up, exhale as you come down. If thighs and calves are overweight, you will find this marvelous for reducing them. If calves are under-developed, you can build them up by performing this exercise quite slowly.



ANKLE REDUCING EXERCISE



CALF-BUILDING AND REDUCING EXERCISE

For bust and buttock



ARM AND BUST

Arm and bust reducing exercise: Lie flat on face and have an assistant pull you to the position illustrated in the photograph by Terry Hunt and one of his pupils. As you return to the original position, have the assistant offer a resistance to your pull. Inhale as you go back, exhale as you come forward. Start with a minimum of six times and gradually increase to a maximum of fifteen times. This is a remarkably good exercise for toning the muscles of the arms and bust.



HIP AND BUTTOCK

Hip and buttock reducing exercise on bars: Take position illustrated, swing leg back and forward, keeping toes pointed. Reverse position on the bars and repeat exercise with the other leg. Start with a minimum of eight times with each leg, working up gradually to a point of toleration. This is a truly superlative exercise for tautening the buttocks and firming the hips.

For hip and thigh

FLAT-FOOT KNEE-BEND

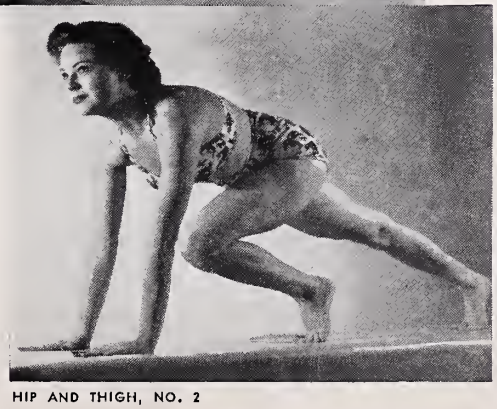


Flat-foot knee-bend to reduce or develop thighs: Stand erect, hands at sides, lower the body to a squatting position as illustrated, then return to original position. Be sure to keep your heels flat on the floor. Inhale as you rise, exhale as you squat. Repeat a minimum of six times, increasing to a maximum of fifteen. Repeat the exercise rapidly for reducing purposes, slowly and deliberately to build up the body.

HIP AND THIGH, NO. 1



Hip and thigh reducer, No. 1: Lie flat on back, hands outstretched, legs together. Bring left leg up and over right leg as illustrated, then return to original position. Repeat exercise with right leg. Inhale as you lift left leg up and over, exhale as you return to position. Start with a minimum of eight times, increase to maximum of fifteen. Be sure to keep your shoulders flat to the floor throughout the exercise.



HIP AND THIGH, NO. 2

Hip and thigh reducer, No. 2: Take position illustrated. Bring right leg up to position of left leg and kick left leg back. Repeat in rapid, stationary-running style. Be sure to keep your chin high. Inhale as you kick the right leg back, exhale as you bring it forward. Start this with a minimum of ten times and gradually increase it to a maximum of twenty times.

• *Any serious diet changes should have your doctor's approval*

WEIGHT-GAINING DIET

It is necessary for you to eat two natural food wafers after every meal in this diet

First day

Breakfast Orange juice
Shredded wheat with banana
Coddled egg and buttered toast
Beverage

Lunch Vegetable salad
Baked macaroni and cheese
Fruit gelatin
Choice of drink

Dinner Soup, if desired
Gelatin salad
Buttered peas and boiled potatoes
Broiled lamb chop
Blackberry cobbler

Second day

Breakfast Grapefruit
Cooked cereal with cream
Buttered toast—Beverage

Lunch Fruit salad
Creamed tuna on toast
Baked apple—Choice of drink

Dinner Fruit cocktail
Combination salad
Broiled beefsteak, creamed celery
Pumpkin pie

Third day

Breakfast Stewed prunes
Soft- or hard-boiled eggs
Hot biscuit or rolls, honey, beverage

Lunch Lettuce salad
Spanish rice
Custard pudding
Choice of drink

Dinner Fruit salad
Ham loaf, applesauce, baked potato
Orange sherbet



WEIGHT-MAINTAINING DIET

It is necessary for you to eat two natural food wafers after every meal in this diet

First day

Breakfast Orange juice
Shredded wheat with banana
Beverage

Lunch Vegetable salad
Fruit gelatin
Choice of drink

Dinner Soup, if desired
Gelatin salad
Buttered peas
Broiled lamb chop
Blackberry cobbler

Second day

Breakfast Grapefruit
Cooked cereal with cream
Beverage

Lunch Fruit salad
Baked apple
Choice of drink

Dinner Fruit cocktail
Combination salad
Broiled beefsteak
Pumpkin pie

Third day

Breakfast Stewed prunes
Hot biscuit or rolls with honey
Beverage

Lunch Lettuce salad
Custard pudding
Choice of drink

Dinner Fruit salad
Ham loaf
Applesauce
Orange sherbet



WEIGHT-LOSING DIET

THIS is a four-day diet on which the average person may lose four pounds. It is extremely inadvisable for anyone having high or low blood-pressure or any digestive trouble or organic disease to attempt any diet without a physician's advice.

These meals should be taken about the same time each day. Use as little salt as possible, both in preparation and serving of foods, and you must do without pepper, catsup, spicy sauces, etc. Either mineral oil dressing or lemon or vinegar may be used on the salad, but nothing else.

At some time during the four days it is important to take a large dose of mineral oil. Do not rearrange food combinations or substitute one food for another. Neither sugar nor cream is allowed in this diet.

Breakfast is the same every morning. On arising have a large glass of warm water with juice of one lemon. Later, black coffee and a large glass of grapefruit juice with one tablespoonful of wheat germ. On retiring, one small glass of grapefruit or tomato juice with one tablespoonful of wheat germ. This diet may be repeated at end of four days.

First day

Lunch Broiled steak, trimmed
Raw salad of lettuce, tomatoes, chicory and celery
One raw apple

Dinner Two soft- or hard-boiled eggs
String beans (medium portion)
One-half grapefruit

Second day

Lunch One broiled lamb chop, trimmed
One-half head lettuce
One glass tomato juice (large)

Dinner Spinach (medium portion)
String beans (medium portion)
Cauliflower (medium portion)
Warm stewed apples

Fourth day

Breakfast Orange juice
2 strips of bacon, scrambled egg
Buttered toast—Beverage

Lunch Cottage cheese—pineapple salad
Creamed chipped beef on toast
Canned peaches
Choice of drink

Dinner Chef's salad
Pot roast of beef
Buttered beets, whipped potatoes
Pineapple sherbet

Fifth day

Breakfast Grapefruit, broiled ham
French toast, maple syrup

Lunch Grated carrot and raisin salad
Cheese omelet
Apple tapioca
Choice of drink

Dinner Waldorf salad
Lamb stew, carrots and peas
Ice cream

Sixth day

Breakfast Tomato juice
Broiled sausage
Buttered toast—Beverage

Lunch Avocado pear salad
Salmon loaf, buttered carrots
Choice of drink

Dinner Tomato gelatin salad
Baked Virginia ham, candied sweet potatoes, cauliflower
Grapenut custard

Seventh day

Breakfast Sliced oranges, waffle,
Maple syrup, 2 strips bacon

Lunch Sliced tomatoes
Chicken noodles, casserole
Fruit gelatin
Choice of drink

Dinner Cole-slaw
Swiss steak, scalloped potatoes
Stewed tomatoes
Canned apricots



Fourth day

Breakfast Orange juice
2 strips of bacon—Buttered toast
Beverage

Lunch Cottage cheese—pineapple salad
Canned peaches
Choice of drink

Dinner Chef's salad
Pot roast of beef—Buttered beets
Pineapple sherbet

Fifth day

Breakfast Grapefruit
Broiled ham, French toast, maple syrup

Lunch Grated carrot and raisin salad
Cheese omelet
Choice of drink

Dinner Waldorf salad
Lamb stew, carrots and peas

Sixth day

Breakfast Tomato juice
Broiled sausage
Buttered toast—Beverage

Lunch Avocado pear-celery salad
Buttered carrots
Choice of drink

Dinner Tomato gelatin salad
Baked Virginia ham, cauliflower
Grapenut custard

Seventh day

Breakfast Sliced orange
Waffle, maple syrup, 2 strips bacon

Lunch Sliced tomatoes
Chicken noodles, casserole
Fruit gelatin
Choice of drink

Dinner Cole-slaw
Swiss steak
Stewed tomatoes
Canned apricots

Third day

Lunch Salad of lettuce, tomatoes, chicory, celery and watercress
Slice of broiled or cold roast beef
One raw apple

Dinner Broiled chicken (medium portion)
Stewed canned tomatoes
Prune juice (large glass)

Fourth day

Lunch Two eggs (scrambled in pain without butter)
String beans
Heated tomato juice

Dinner Broiled steak
One-half head lettuce
Pineapple

conditioning the body: by diet

Here are three diets. Whether you want to gain, maintain or lose weight, Hollywood's Terry Hunt has one for you.

TWO IMPORTANT NEW MOVIES

The first is a comedy of errors; the second, a chapter from early American history

"TOO MANY HUSBANDS"

A Columbia Picture
The principals:
Vicky ..... Jean Arthur
Henry ..... Melvyn Douglas
Bill ..... Fred MacMurray
George ..... Harry Davenport



Jean Arthur is in the preposterous position of being married to two men. Her present husband is one-half of the publishing firm, "Lowndes & Cardew;" the other half, her former spouse, was believed lost at sea

"NORTHWEST PASSAGE"

A Metro-Goldwyn-Mayer Picture
The principals:
Robert Rogers ... Spencer Tracy
Langdon Towne .. Robert Young
Elizabeth Browne . Ruth Hussey
Hunk Marriner . Walter Brennan



Robert Young, budding artist and scion of a society family, is expelled from Harvard because of his impudent cartoons caricaturing the more prominent faculty members



Ruth Hussey is his fiancée, but because an artist's income is uncertain he is refused her hand. Embittered, he leaves town with Walter Brennan



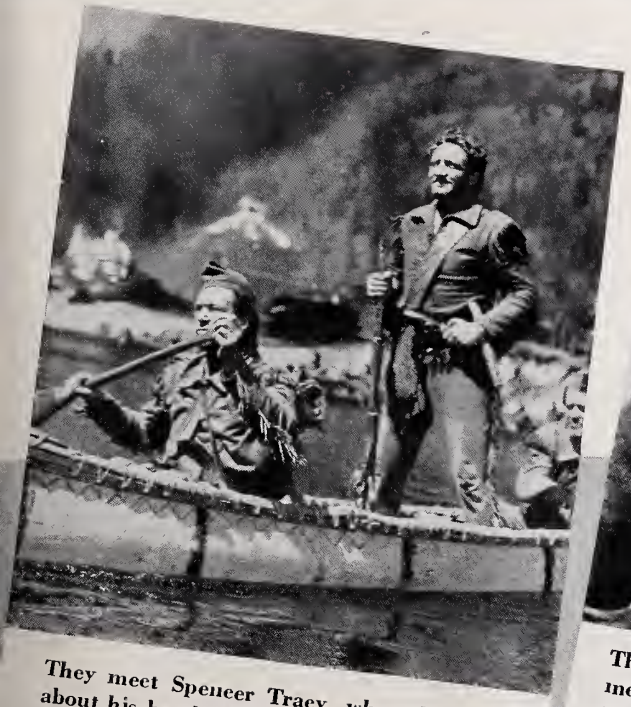
Being a modern young woman from her quick mind down to her extremely chic clothes, Jean is more amused and flattered than disturbed by her novel predicament



Jean discusses her paradoxical situation with her husband's spinster secretary, who, she finds, has definite opinions about the course Jean should follow



The husbands are not as complacent as their wife. They demand a settlement. This involves no end of hilarity and reversed decisions. Finally everything is straightened out, at least to Jean's satisfaction



They meet Spencer Tracy, who tells them about his band of Indian fighters, "Rogers' Rangers." They enlist for a trip through the wilderness to put an end to Indian raids



There follow months of hardship and discouragement before they succeed in their mission and return home, heroes. As the movie ends, Tracy plans another expedition to find the Northwest Passage



Fashions for Deanna

but they can also be yours

1. They're always charming, Deanna Durbin's clothes. We think it's their air of "I'm-young-and-glad-of-it," evident in this pure dye silk bow-knot print with its soft top, and full skirt. About $20.

2. Deanna, starring in Universal's "It's a Date," steps high, wide and handsome in an English tweed reefer, bold with hounds-tooth checks. Its excellent tailoring flatters youthful figures, but young bloods will go for its dash. About $25.

3. This Spring, it's twill. Here is Juilliard's all-wool twill in a suit designed for Deanna. The short box jacket has six pockets and a piqué collar. Pleated skirt, under-blouse of piqué. About $30.

• Deanna Durbin fashions, Franklin Simon, N. Y. Other stores where you may buy them, page 71.

1



2



3



Alice Thompson reports on what Hollywood is talking about and doing this month

EACH tête-à-tête you see around town is somebody giving somebody else the true low-down on Charlie Chaplin's "The Dictator." Yet no secrecy, but merely normal caution has surrounded the making of this picture. Publicity and headline-hunting are not weaknesses of Chaplin; even his studio is unique in Hollywood because you can hardly see his name anywhere on it.

He goes about the town these days unrecognized by the tourist trade. His most distinctive feature is his beautiful white hair and for the sake of his art he has dyed it black, and become a nondescript little man.

If some of the current rumors be true, Jack Oakie is playing Mussolini, Chaplin is doing Hinkle-Hitler and Billy Gilbert is doing Herring-Goering. We may have our Mussolini and Goering in reverse here. We heard about one sequence where Charlie, as Hinkle, has gone mad and does a balloon dance, the big balloon a globe of the world. Mr. Chaplin here borrows a bit from Nijinski's tragic story.

Many people who know Charlie's magic do not know his amazing gift of mimicry and will not believe that the many sounds made in the picture are all Chaplin himself.

The picture is all but finished as far as the actual shooting goes, but they have been working so steadily that none of it has been cut. If Chaplin has his usual forty "takes" per scene it will be September before we see the picture.

Our only suggestion to this great man and great artist is that he sue Mr. Hitler for copying his make-up. We want it on the record that the world's Charlie had that mustache first.

Vivien Leigh, and don't call her Scarlett, is back at work. She's making "Waterloo Bridge" with Robert Taylor, Mervyn LeRoy directing. It is a completely different character from the ruthless Scarlett and a completely new Vivien Leigh.

We saw Miss Leigh at a dinner party a short time ago. No woman has the right to be as beautiful as this girl is in real life. Not only has she perfect features and coloring and figure, but her face is almost like a little dancing flame. How she kept out of that face most of the sweetness that is normally there for her Scarlett rôle, we'll never know. Another tribute to the girl's acting.

As for Mr. Taylor, he's growing a mustache for his "Waterloo Bridge" rôle. And being one of his most ardent rooters, we hope this characterization is going to be worthy of his talent and a reward for his patient, loyal fans.

Woody Van Dyke, one of the most colorful directors working on the Metro lot, has a big sign out of his window—"Join the Marines"! In his study at home he has a huge tip-top table covered with a map upon which he apparently traces the progress of modern world history.

He's an amazing character, this impulsive, rough-tough Van Dyke. Makes good pictures, too, even when he's called in to do mop-up work. But we wonder about that "Join the Marines" sign and his odd odor of drum-beating nationalism.

Mrs. Basil Rathbone gives parties. She gave one a couple of Sundays ago, "Just a small informal party, my dear," at which Mr. Stokowski was present. A Cellophane piano on the table and grace notes scattered all over were the themes for this tiny party. Ouida Rathbone pours into a party energy which would put Elsa Maxwell to shame and after each one she vows she'll never give another.

But for tops in a Hollywood party recently, we hand it to Elsa Maxwell's party given at the Roosevelt Hotel for the children of the town. The very formal, engraved invitations read "Bring your parents if you can't get out of it."

The occasion was a preview for "Brother Rat and a Baby." The games? First came "Pinning the Mustache on Wayne Morris." (Photographically, only.) Then a delightful afternoon in which the small fry were given large photographs of Hollywood's leading stars (Continued on page 72)

PAAL PHOTOGRAPH





1. Quaint little muzzy-tuzzy

FINESSE WITH

Be original with flowers . . . put a posy





2. Jabot of pink hyacinths

Women wearing flowers have ever been lovely in the eyes of men. Hollywood has furthered the cause of flower-loving heroines with such shining examples as Garbo's "Camille" and Merle Oberon's Kathie (of "Wuthering Heights"), whose preference, you will remember, was for wind-swept heather.

Here are some enchanting new ideas in flowers, for more modern and less tragic heroines. They were designed for *Glamour* by Dorothy MacDonald, noted for her ingenious yet practical flower arrangements. The not-too-expensive posies shown on these two pages can be made up by the florist, or by yourself, if you have the knack. And la! what they do for the spirit as well as the costume.

1. A quaint little muzzy-tuzzy of roses, sweet peas, Roman hyacinths, narcissus, Bouvardia and blue lace. Curtsy to Vivien Leigh's Scarlett, and carry it or tie it to your wrist when you dance.

2. A jabot of fragile pink hyacinths falling from a cross-piece of green leaves. Pin the delicate cascade of bells at the throat of an afternoon dress.



3. Carnations and grape hyacinths





4. Pink rubrum lilies for your hair





5. Charmed circlet of blue and gold





FRESH FLOWERS

in your purse, a spray at your waist

3. The cold blue of grape hyacinths centered with fringy white carnations. Thrust it casually through your belt for the most devastating effect.

4. A pair of glowing pink rubrum lilies, their long petals flecked with gold, to poise on your head of an evening; to wear on a dressmaker suit by day.

5. A charmed circlet of intense blue cornflowers and wide-eyed yellow daisies. You can wear it on a frock, but it's even more fun to wear as a minute flower toque trailing a mist of veil.

6. A cluster of close-set yellow tea roses, like a heap of golden coins, resembles a mammoth fresh-flower clip when worn at a low décolletage.

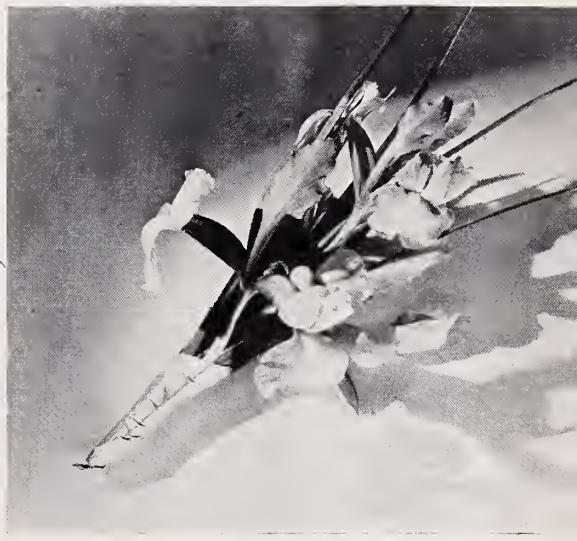
7. Streaks of blue-purple Spanish iris bound together into a spray. Smart as only the unexpected can be when tucked into your town bag.

8. A boutonnière in sunset tones, French marigolds and Echeveria. Boutonnières are important to suits. Movie star Rosalind Russell says never to look for a job without a fresh one pinned on your lapel.



6. Close-set yellow tea roses





7. Streaks of blue-purple iris



8. Boutonnière in sunset tones



Girl into glamour girl, $20

Richard Hudnut's Success School comes to you via your mail box

WE like Cinderella stories, but we usually shrug off "before" and "after" stories, too. Yet sometimes they're true. Sometimes they actually prove that a drab, colorless girl can bloom like a rose—can bloom, in six weeks, as Marie Nash did.

That's why we thought you ought to know about the DuBarry Home Success Course—a planned, six-week beauty school conducted via your mail box. It's the equivalent of the Success School, which is frequently attended by movie stars, conducted in Richard Hudnut's Fifth Avenue Salon except, instead of costing about $200 a head, it costs about $20. The Success School has an impressive number of happy graduates—pretty, self-confident women and girls who seem to have new leases on life. You'll have to work harder than they did, though, for you won't have instructors to *make* you work and diet and toe the line. This time, you will have to hold the whip over your own lazy little head. Otherwise, you just won't bloom at all.

We're going to be honest about this thing. It doesn't let you in on revolutionary, amazing, electrifying beauty secrets. It simply sets forth a beauty routine keyed *individually* to you which will, if you work at it, transform you as it did Marie Nash.

Marie, the girl whose "before" and "after" pictures you see here, was the guinea-pig for the Home Success Course. She went to the school just out of college, living evidence that you're never too young to watch yourself. Somehow, at sometime when she just wasn't paying much attention, she slipped up on her weight, carriage and grooming. She didn't have any idea how to work on herself, so she came to New York to enroll in the Success School. Instead, she was made the charter subscriber to the Home Success Course.

She was given exactly the same instructions that are now in the Home Course, and left to shift for herself. True, she had a gymnasium to work in, phonographs to exercise to, and plenty of time, but her course was identical with the one offered you. At the end of six weeks, Marie had whittled down from 145 pounds to 114 pounds, and looked like the leading candidate in the Columbia University men's poll of "Our ideal companion for a desert island"—as witness the "after" picture, in which Miss Nash wears a twill tailleur from James McCreery, New York. As you may well see, she is indeed made over.



BEFORE—Marie Nash, every-day girl

It's really keyed to you

We're pretty excited over this Home School because it doesn't profess to be a grist mill for glamour. It doesn't deal out the same instructions to fat girls, skinny girls, blondes and brunettes. It is really truly individualized. Before you can enroll, you must write to Ann Delafield, head of the course, and announce that you're a candidate for success. Then you will receive a "Success-O-Scope" and a "Figure-Scope." They sound odd but they're important. They tell Miss Delafield just what kind of person you are. In the "Success-O-Scope" you answer questions



BAKER

AFTER—Marie Nash, girl in a million

which give her a working knowledge of your personality, complexion, hair, eyes and assorted inhibitions. In the "Figure-Scope," you give your measurements and weight, and—in addition—indicate on little figures representing the female form divine the spots you would like reduced or developed. With this information in hand, Miss Delafield signs you up and starts your education.

You begin to collect dividends right away, for the first week you receive a wonderfully handsome travel case of navy blue leatherette that is lined in delectable pink. It is packed neatly with twenty different DuBarry beauty preparations all keyed to your particular coloring. This time you won't get a lipstick made for a blonde and powder prepared for a brunette when you—as any goose can see—are a redhead. This time your cosmetics will match each other and you. You will learn to use them for a beautiful complexion and for beautiful make-up—applied as it is in the big salons. It's also during this first week that you get some tissue-paper capes in high-fashion Spring colors. You are instructed to remove all your make-up, try on first one cape, then another, until you discover which color is basically right for you. The right one will bring out the color of your eyes, the tone of your complexion and the sheen of your hair.

"All this is well and good," you say, "but I haven't time for such." And that's where this course has you. Aside from being adapted to your own physical characteristics, it is also adapted to the life you live. There are routines for every one of you—whether you are a career girl or a career wife or a college girl or a housewife.

Certainly, you have time

It doesn't leave you a single excuse to hide behind. It tells you how much time you can spend on each routine and where and how to work it into your busy day. Of course, it means hopping out of bed in double-quick time instead of snoozing your extra half-hour. But if you insist on clinging to your old lazy habits, you surely won't be able to get beyond reading your instructions.

If you go at your lessons determined to do them properly, you should come out schooled and disciplined in the habits of beauty. It coaches you in one great secret—how to make your everyday, dull-as-dishwater routine work for you. Every step you take can make you look and feel more vibrant, if you take it the right way. There's a heap of potential beauty in pounding a typewriter or making a bed if you do it that certain way. But, of course, it isn't easy. If you're not used to discipline, you won't be able to do it without a struggle. Aside from these intriguing little tricks of exercising all day when you seem to be puttering around, there are also brisk, planned exercises for whatever ails you. In addition, there are lessons in grace—for walking, standing, sitting—taken from the Greeks, and the American Indians.

Gangway for health

Health is another important aspect of this course. Health and beauty—beauty and health. Most often they travel together. The Success School gets you right by the scruff of the neck and orders you to drink this much water (before breakfast too—ugh!) and eat lots of this and not much of that. The accent is on fresh fruits and leafy vegetables, and you're not allowed to forget it long enough to sneak in even one double-dip chocolate ice-cream sundae with whipped cream and nuts. Your gourmet's soul may shrivel, but your complexion will radiate.

You are also taught to give yourself a salon-perfect shampoo with instructions on how to set your hair. And of course there are tips on the kind of coiffure you should affect. The last word on manicures and pedicures, as given by yourself to yourself, is also included and the most charming part of the whole (Continued on page 68)

NIGHT INTO DAY

Star Lucille Ball models a Léonce coiffure



1. THE TOP IS SET IN LARGE CURLS



2. LÉONCE BRINGS THE SIDES UP



3. ENDS CURLED UP ON LARGE ROLLS



6. FOR DAYTIME, THE TOP IS COMBED INTO ROLLS



7. Daytime hair-do for Lucille Ball

KARGER



4. THE FINAL STEP—TAKING OUT THE PINS



5. Evening version modeled by Lucille Ball

A COIFFURE that doubles for gala evenings and daytime wear is something every wise glamour girl wants for post-Lenten parties as well as for her Easter bonnet.

Léonce, master hairdresser in his salon at 9 East 53rd Street, New York, takes simplicity as his starting point. He contends that there is no such thing as a woman who can't do her own hair, provided the coiffure is—as it should be—not too elaborate. In effect, he thinks an over-dressed head shows the same bad taste as an over-trimmed froek.

To prove the point, he created a hair-do for movie actress Lucille Ball, star of "The Marines Fly High." These on-location photographs, taken at the salon, demonstrate his work from the first damp locks to the final, sparkling triumphs.

1. The hair has been shampooed and the top hair set into many large, flat curls.

2. Side hair is taken back from the temples and swirled up into a softly rolled curl, shaped like an interrogation point on top of the crown.

3. The ends in back are curled up only slightly and a band keeps the top in place.

4. When thoroughly dry, Léonce combs Miss Ball's coppery curls into soft ringlets. Two strands of hair brought up from behind the ears may be held by small barrettes.

5. The result—a coiffure that is formal and, at the same time, easily managed.

6. For the daytime version, presto change, with a mere whisk of the comb, Léonce converts the top curls into a soft roll on either side of the part. The inside loop of each roll is opened as widely as possible.

7. The back hair is arranged in loose curls; and the side hair may either be combed down into the back curls, or, as in Miss Ball's case, combed up into the top rolls.

A coiffure, Mr. Léonce feels, should be an entity in itself, viewed from side, front or back, night or day. It should emphasize height. A tall girl should be proud of her stature; and a short girl should jump at this opportunity to add a few extra inches to her height.

Can you overcome shyness?



GREER GARSON OF M-G-M



IN A PERIOD DRESS

Greer Garson, the lovely "Mrs. Chips," says you can—and helps us help you

"ANYONE who is not shy, has overcome it. Maybe a few people are born insensitive enough never to have felt that wave of fright that makes most of us want to turn and run, many times during our lives. But if you talk to your friends, even the most poised and gracious, you will find that there isn't a bitter, frightened moment which *you* have felt, that they haven't experienced too. Shyness is almost universal." Miss Garson began to laugh.

"Evidently," she went on, "I wasn't shy when I was very little, because they tell me I was always going up to elderly gentlemen, thrusting a shabby toy animal in their faces for admiration. Being an only child, as I grew older, the boldness vanished."

Studying her graciousness over our afternoon tea, it was hard to believe that the animated young redhead facing us had ever experienced the pangs of self-consciousness. But, after a two-hour visit in which the conversation wandered from the heredity of the Irish to people's reactions to cats, we arrived at the heart of this matter of overcoming shyness.

"I suppose," said Miss Garson, "shyness springs partly from our natural love of approbation . . . a very worthy instinct in itself, though it can make us too sensitive to the opinions of others. I confess that my idea of perfect misery would be to find myself in the company of people who didn't like me. And for years I used to be in an agony of apprehension before going to a party where I had to meet strangers, in case they should take a dislike to me at first greeting. This probably made me stiff and reserved when I was really only wanting to be cordial and friendly. But experience finally taught me a very comfortable philosophy: that the people I liked, instinctively almost always liked me, and as for any others . . . well I just didn't care. So now I have practically conquered my shyness . . . at least I think so! For once you know that the whole business of being shy comes from a fear of people and that everyone is going through the same silly fear, you're half-way over being shy."

From Miss Garson's helpful advice on her own experience, we outlined two typical situations a shy person is apt to find herself in, and Miss Garson helped us gather definite weapons for weathering them.

There are three distinct parts in a campaign against bashfulness or timidity. The first is psychological, the second is external appearance, the third is physical. Let's look at some of the situations that terrorize even the most lion-hearted of us:

Situation Number One . . . You are invited to a party. You know very few guests. You know that when you arrive your hostess will greet you, but since she will be very busy she will probably introduce you casually or not at all. You dread the occasion, but you must go.

"Let's start right in with your first weapon," said Miss Garson. "You will forget to feel self-conscious if you deliberately stop thinking about yourself and the impression you are making or hoping to make, and think about the person you are with. Carry the war right into the enemy's country. Take it for granted that the foe is friendly, delighted to meet you and perhaps feeling a little shy himself. From the time the invitation comes until the party is over, remind yourself that fully two-thirds of the guests are feeling even as you. At the party itself, armed with the knowledge that you aren't alone in your sense of isolation, hunt for the sure-to-be-found one person who is even more scared than you. Make it your duty to help that person feel at ease."

At this point your reporter remembered a young newspaper woman who recently told about a reception at which the Governor of California was present. Even



IN A MORE SOPHISTICATED MOOD



SHE IS ALWAYS LOVELY



THE GARSON PROFILE IS MEMORABLE



GREER GARSON IN "REMEMBER"

the newspaper woman confessed to this overwhelming sense of shyness at moments, but, as she stood there in the big reception room, feeling awkward and ill at ease, she noticed that no one went near the Governor and that he looked a shade more miserable than she felt. She went over to help put him at ease and so launched herself on a very entertaining afternoon.

But, to get to the second phase of Situation Number One . . . the matter of external appearance . . . Miss Garson was quite definite in her advice about this.

"If you don't know what to wear for the occasion, ask your hostess when you are invited, and if she says the party is informal, see that you dress that way. Be sure before you leave the house that there are no scraggly ends of hair, no crooked stocking seams, no too-long slip to haunt you with its possible showing, no undone snap or hook to make you fuss and fiddle, no awkward fit of your dress to make you have to think of your posture. In short, she who goes groomed, goes armed. Learn to choose clothes that you can put on and forget. No one can worry over a gaping side seam or a skirt that fits too closely over the rear, and maintain any poise.

"Your last weapon for this fray is a physical one. Just before you enter the room, use an actress' trick. Believe me," Miss Garson said, "five deep breaths will stop that fluttering in the pit of your tummy, and a head carried high will give you that look of assurance that makes you *feel* assured."

Situation Number Two as we outlined it, needed a remedy for the peculiar kind of shyness that usually attacks a business girl. "What," we asked Miss Garson, "would you advise for that awful sinking feeling before an interview for a job?"

"Well," she told us, "your first weapon is again psychological. Remember, (Continued on page 66)

GREER GARSON, charming Irish newcomer to the American screen, says that shyness is pretty universal, but that with will-power and understanding you can overcome it. Her next picture will be M-G-M's "Pride and Prejudice"

Through the looking glass

Don't be a color riot! Study Max Factor's color-harmony chart to match your make-up to you

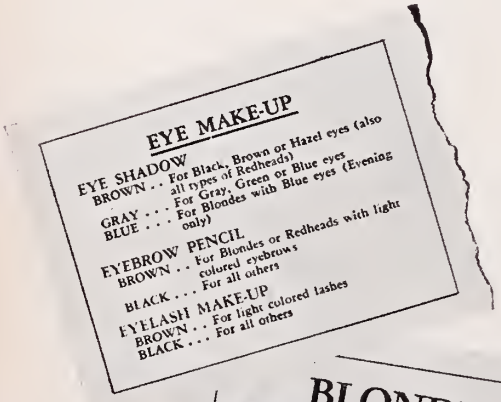
FROM the dim, dark days when Mary Miles Minter furtively dusted her nose with rice powder, through the Clara Bow era of marshmallow noses and bee-stung lips, make-up has become an art. Today the make-up masters, like Max Factor, have perfected the basic cosmetics and are turning their attentions to the refinements—that is, color-harmony in make-up.

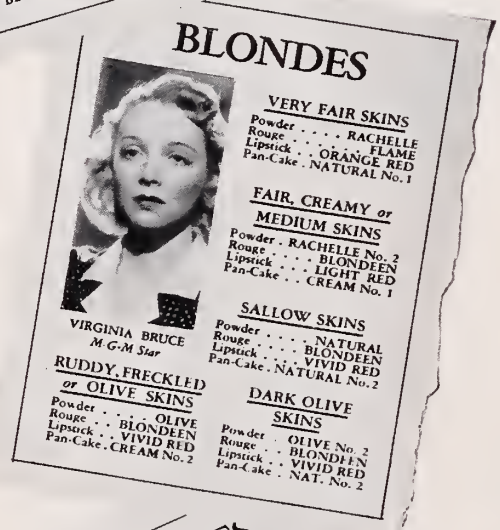
Practically all cosmetic houses feature color-harmony charts to guide you in selecting cosmetics flattering to you and harmonious with each other. Here, at the left and below, we show you four such charts from Max Factor.

In his charts Mr. Factor, a pioneer in the field, specifies the powder, rouge, lipstick and Pan-Cake for every imaginable variety of blonde, brunette, brownette and redhead. You might think a blonde is just a blonde, a brunette a brunette, etc., etc., and that's that. Far from it. The complexions of two brunettes can be as different as a magnolia from a red, red rose. Naturally, then, they could not wear the same shades of make-up.

Convincing a woman of this is fairly easy as compared to convincing her of the importance of matching her make-up. Most women don't seem to be able to steel themselves to buy all of their cosmetics at one time—for the same reason they are poor tippers, maybe. They buy whenever their cosmetics happen to run out—which is all right if they have settled on their color. As a rule, though, they end up a cosmetic color riot—yellow powder (bought at a sale), pink rouge (for they think it's *always* pink), and orange lipstick (a Christmas gift).

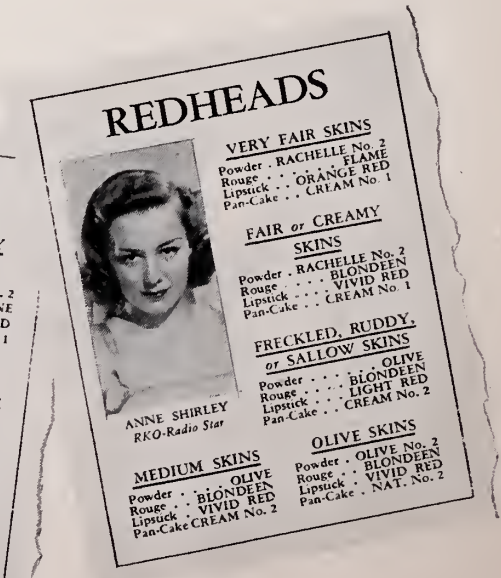
Nothing is so far from glamourous and so easy to rectify. Just find yourself on the Max Factor chart, or the chart or color-guide of your favorite cosmetic brand, then buy your harmonizing cosmetics as suggested. Buying all your cosmetics at once and according to such a chart is really a small price to pay for perfect and lasting color-harmony.











"Gone with the Wind"

INSPIRED THIS NEW DESIGN

A dress as feminine as Scarlett's whims... organdie and lace... a tiny waist and spreading ruffles

SCARLETT O'

wore the original and you will wear this version

WALTZ IN IT, WHIRL

Wear it in magnolia
sugary pink, heaven







A jacket is included

Hollywood Design No. 1994. Eyelet batiste for the demure yoke, and for the two pouchy pockets make a decorative accent on this soft silk dress. Designed for sizes 12 to 20; 30 to 38

For a flowered print

Hollywood Design No. 1982 has fine white lingerie to frame your throat, a back-tied belt to whittle your waist-line to a mere nothing. For a flowered print. Designed for sizes 12 to 20; 30 to 38

Front skirt fullness

Hollywood Design No. 1979 might be your dark silk print for shopping and traveling. Young details, two pockets on gathered skirt, a white lingerie jabot. Designed for sizes 12 to 20; 30 to 38



A hood in place of a hat

Hollywood Design No. 1996 has a wide circular skirt with soft fullness falling in pleats below the deep pockets. Choose between a hood and a collar. Designed for sizes 12 to 20; 30 to 38

"Cash and carry" pockets

Hollywood Design No. 1995 is a happy choice for country week-ends. It includes blouse and shorts, and the skirt may be above knees. Pockets, optional. Designed for sizes 12 to 20; 30 to 38

Pockets that "swing"

Hollywood Design No. 1980 is one-piece with a shirt-and-skirt effect. The circular skirt is joined to the blouse by an inset belt. Sleeves are long or short. Designed for sizes 12 to 20; 30 to 38

Other views and information on pages 78 and 80



The princesse dress

Hollywood Design No. 1997 flatters your slim figure with its princesse lines, flatters your throat with ribbon-run beading, trimming the square neck-line. Designed for sizes 12 to 20; 30 to 38

Adapted from "Gone With the Wind"

Hollywood Design No. 1993 is an interpretation of one of the lovely dresses in "Gone With the Wind." Includes an evening version, and a petticoat for each. Designed for sizes 12 to 18; 30 to 36

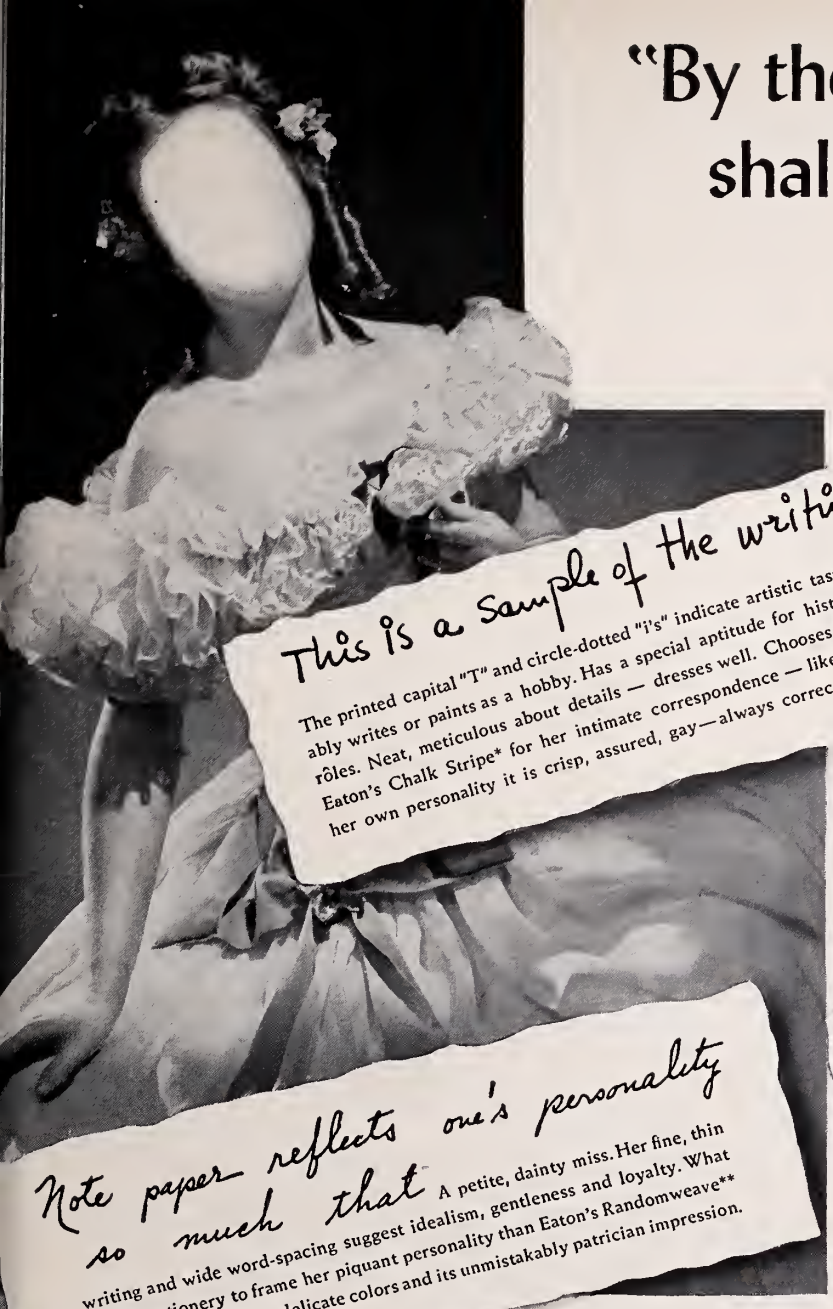
A new jacket-dress

Hollywood Design No. 1994 is a versatile little jacket-dress whose slim-fitting cardigan jacket buttons over a simple dress trimmed with a frilly white jabot. Designed for sizes 12 to 20; 30 to 38

Additional Hollywood Designs on page 79. Other views and information on pages 78 and 80

"By their letter paper shall you know them..."

Dorothy Sara analyzes the hand-writing of glamourous celebrities . . . helps them choose letter papers that enhance their personalities



This is a Sample of the writing of

The printed capital "T" and circle-dotted "i's" indicate artistic tastes — she probably writes or paints as a hobby. Has a special aptitude for historical character rôles. Neat, meticulous about details — dresses well. Chooses Eaton's Chalk Stripe* for her intimate correspondence — like her own personality it is crisp, assured, gay—always correct.



I always choose Eaton's Cordlyne for mine

The heaviness denotes determination and sometimes, alas, temper. Its distinctness shows impulsiveness, vivacity, popularity — she should be a successful ingenue on the screen. Her personal note paper (Eaton's Cordlyne***), reflects directness and sincerity. It's fashionable — yet not faddish.

Note paper reflects one's personality so much that

A petite, dainty miss. Her fine, thin writing and wide word-spacing suggest idealism, gentleness and loyalty. What better stationery to frame her piquant personality than Eaton's Randomweave** with its dainty texture, delicate colors and its unmistakably patrician impression.



* CHALK STRIPE — Sheer paper in Napoli blue, mist gray or white with thin chalk stripe. Envelopes tissue-lined in complementary colors.

** RANDOMWEAVE — A real fabric finish in six subtle shades to blend with the colors in your boudoir. Tissue-lined envelopes. Deckle-edged sheets and envelopes.

*** CORDLYNE — Smartly ribbed in appearance yet smooth to the pen-nib. Slate gray, powder blue, classic beige or white. Popular, correct, modern.

Does your letter paper add to your personalit

Some note papers clash with the character of the letter writer . . . others leave no impression with the receiver. But *some* breathe the writer's very personality. Film stars know this—they're particular to choose letter papers that *fit* their personalities—and it's the smart thing for you to do, too . . . Send a sample of your hand-writing plus 15¢ in stamps or coin to Dorothy Sara, c/o Eaton Paper Corporation, Pittsfield, Mass. She will analyze your writing and suggest the letter paper that best expresses *your* personality.

EATON'S



FOR PETE'S SAKE, DON'T BE DRAB

(Continued from page 11) alternatives. If you like color and like prints, look until you find one that is small but colorful, or large but quiet. Before we leave this choosing of the major part of your Spring outfit, one last word of courage. Choose neither suit, nor ensemble, nor coat, nor print dress unless you want one. A pastel shirt-waist dress, a slim black afternoon frock, or a lightweight wool street dress will be just as acceptable for the Easter Parade. In short, choose a dress that will do its work for you and don't think you *have* to fall into a fashion pattern.

Perhaps the most noticeable tyranny of all is the Easter bonnet. The small daughter of a friend of ours got her first Easter bonnet last year. She was horrified the following Sunday at the suggestion that she wear the hat again. It was her Easter hat and nothing but! Too many women have the same reasoning. Their first Spring bonnet, frequently worn on a wet, cold day, is determinedly full of flowers, birds and misplaced atmosphere.

Hats are meant to frame the face, not to advertise a season. The spectacle of wide-faced women, long-faced women, young-faced women and old-faced women, decked out in lilies-of-the-valley and bluebirds rampant, is a sorry sight. No one could accuse me of being conservative in designing hats. But when trimming begins to detract from the function of a hat, I dispense with the trimming.

Hats no longer serve to protect the head, but they still should serve to help the face and the costume. It sounds odd at first, but try to think of your hat as the topmost part of a structure. It may be colorful, decorative, even funny—anything but top-heavy.

The last details that should work for you are your accessories. And they can be summed up in a few strictly non-fashion rules. A handbag, first and foremost, is to carry those things your pockets can't. It should be neither so big that it looks like a signboard, nor so small that it bulges with its overflow. It can house your compact, lipstick, money, keys and kerchief and still be well-shaped, simple, an added note of color.

Your gloves are to keep your hands clean and to add another spot of interest. If you choose them for color, keep them simple, but again follow the rule of making them work for you. Get them large enough so that you can wear them even when you're looking for bus change. Never struggle into a glove. And never wear a pair that advertises itself to the detriment of the ensemble.

It seems pretty obvious to say that the first rule for shoes is that they let you walk comfortably, but it's the most ignored of all fundamental rules. Don't accept the shoe clerk's bland assurance that the shoe will give readily. A "given" shoe is a stretched shoe. I have no advice to offer on the high or low heel. You know what is comfortable for you. But regardless of the heel height, insist that the shoes fit you at the heel. The slipping pump can spoil any new outfit. Get your shoes to house your feet comfortably and becomingly. Most of all, get your shoes fitted so that you can forget them.

I said back in the beginning that if women would remember the origin of current fashions they would have a rule to guide them in buying. Great fashions, powerful fashions, have originated out of clothes designed to high-light one woman's individuality or to conceal one woman's flaws.

The basis of every real fashion has been individuality. This is true of Paris clothes and of Hollywood clothes. A few daring women and a few daring designers get together and work out a few clothes that make those women unique and outstanding. The rest of the world copies. There's nothing wrong in wise copying.

Very few women have the money to have a fashion originated for them, but there are enough variations on the originals for a woman to find clothes that high-light her own individuality.

Whether a dress is created for you, or whether you buy it in a large city store, one rule can always be applied. Be the master of your clothes—never, for a minute, allow them to rule you.

Adrian Fashion-Starters

Adrian's newest designs appear soon in three important pictures —"Waterloo Bridge," "Susan and God," "Pride and Prejudice."



A HOLLYWOOD PATTERN FOR "SMART" AFTERNOONS.. *featuring the waist-slimming Basque trend.*

Movieland Styles

For America's Smartest Women

FROM HOLLYWOOD COME THESE THRILLING JOLÉNE STYLES . . . TO GLORIFY FILMLAND'S GAYEST SPRING FROCKS

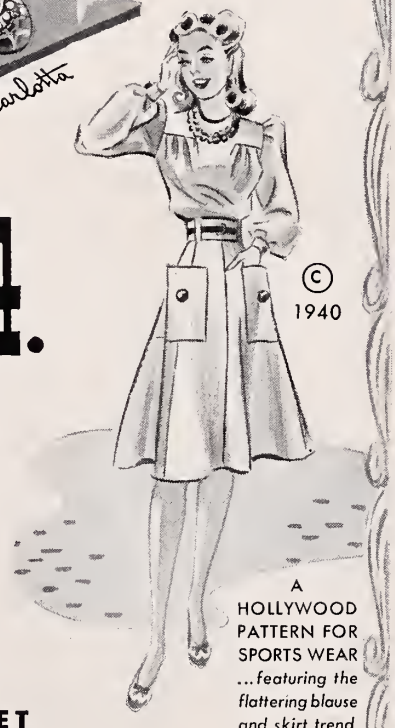


IDA LUPINO
Paramount Pictures Star
"It's a perfect idea, Joléne, designing shoes right here in Hollywood."
says Ida Lupino



$3. to $4.





A HOLLYWOOD PATTERN FOR SPORTS WEAR ... *featuring the flattering blouse and skirt trend*

Greet Spring with a smile on your face . . . a song in your heart and glorious JOLÉNE SHOES on your feet. You can be happy and gay, for here are thrilling movie-star styles designed for you by Hollywood's outstanding creator, Joléne. You'll be amazed at their unusual beauty . . . excited over their extremely low price.

JOLÉNE Shoes

STYLED IN HOLLYWOOD

FREE BOOKLET
"A DAY AT THE STUDIO WITH JOLÉNE"
Hollywood's latest style and make-up hints. Write today for free copy and name of your Joléne Dealer . . .
JOLÉNE'S HOLLYWOOD STUDIO
G-4, 6715 Hollywood Blvd.
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as styled by . . .

* Evelyn Alden

As radiant as a Spring Easter morn is this refreshing creation by EVELYN ALDEN cabled from the Coast. Designed for all occasion wear, with all the styling of tomorrow's trend, all the glamour of a Hollywood premiere . . . you'll be thrilled with its flattery the moment you step into it at your favorite store. *Priced about* $8.00

Other Evelyn Alden styles at a leading store in every city

J. L. Hudson.....Detroit, Mich.
Higbee Co.....Cleveland, Ohio
Kaufman's.....Pittsburgh, Pa.
Famous & Barr.....St. Louis, Mo.
F. & R. Lazrus.....Columbus, Ohio
The Fair.....Fort Worth, Texas
Hartfield Stores.....Los Angeles, Cal.

* Evelyn Alden fashions are designed exclusively for Lombardy Dresses Inc.

Sketched above: Versatile one-piece checked dress with matching jacket emphasized with cherry ornament at the neck. In black and white, navy and white, brown and beige, rose and black. Sizes 12 to 18.



For additional store sources write to:

LOMBARDY DRESSES Inc.
134 West 37th Street, N.Y.C.

CAN YOU OVERCOME SHYNESS?

(Continued from page 57) whoever happens to be interviewing you, no matter how big an executive he may be, he himself has at some time had to be interviewed. He is another human being very much like you, and it is not only possible, but probable, that he is not enjoying the interview either. Remember too, that the only reason he's seeing you is because you may be helpful to him. You are not pleading for a break, so job-getting is a matter of pointing out to someone, without too many words, how you can be useful. Get rid of the idea that you are asking for anything. You are bringing a gift. If you can't get that feeling, if you are not sure that you are exceptionally useful, don't go for that job. No amount of bluff or tricks you learned from a book can hide your inner knowledge that you want something. Rather than that attitude, you should feel that you are bringing something to a job.

"Your second weapon is again external. Be sure you are dressed as you should be dressed were you working at the job you are trying to get. If it's a department store or office, arrive in a simple dark dress. You might also remember to cater to a few masculine foibles. Shoes, not too fancy; a pale nail polish; a conservative hat and a skirt that is long enough and wide enough so that, as you sit for the interview, you aren't perpetually pulling at it. Subdue the make-up and certainly, just before you enter, be sure your lipstick is fresh and tidy, your nose neither floury nor shiny. Your third weapon is precisely the same as at the party . . . a few deep breaths, head carried high."

"And what about a third typical situation," we asked Miss Garson, "perhaps a date with a new beau? That young man you've been hoping would ask you out has finally seen fit to phone. It may be a dance. It may be an evening at the movies. To simplify it, let's say it is a dance."

"I've never," Miss Garson replied promptly, "felt shy myself in such a situation. In fact, there's really no more zestful social occasion. Why, I remember . . . well never mind. Let's just suppose you *are* becomingly shy before such an encounter.

"As you sit upstairs, knowing the young man is in the living room below, remind yourself that half your battle is already won. You must have attracted him or he would not have phoned. Whether or not he takes you out again depends largely on whether he feels comfortable and at ease, through this first date.

"Downstairs he is as full of trepidation as you are. Let him see that you enjoy being with him. In my work and leisure I have met a great many men and, all the rules and books to the contrary, none of them has liked coyness. It's easily explained. Every normal human being is pleased when someone likes him. Fundamentally, all of us take pride in ourselves, so we are easily convinced of the good taste and judgment of the person who likes us. I am not speaking of that *rara avis* who wants to be kept guessing. He's not worth a second date. Neither am I advocating throwing yourself at a man on a first date. I do say, don't try to impress the male. Make him feel assured and comfortable.

"Second, be sure your costume is pretty enough to become you, but not so conspicuous as to cause comment and too many heads turning to look at you. Men do *not* like to have their dates stared at unless they are sure it is in approval rather than shock.

"Third—the deep breaths.

"I think," said Miss Garson, "that these three situations cover most of the 'shy' moments of our lives. For any that are not mentioned, go back to the first principle. Shyness is fear of people. Remember that everyone else is slightly scared too, and your own inner tremors will disappear into the atmosphere."

SHY NOTE

Jimmy Stewart's shyness reached a new high on his last New York visit. Lunching alone in the "21 Club" bar, as was his wont, he was spied by one of his more ardent feminine admirers. Being of a bold turn of mind, the young lady sent him a drink, accompanied by a *billet doux* which read, "Is this the way nice girls pick up men?" Mr. Stewart blushed, hung his head and retired behind his menu in utter confusion. So did the young lady.



STEWARDESS-REGISTERED NURSE
helps you take care of children.

It's Fun to Save Money

on these trains to the

SAN FRANCISCO WORLD'S FAIR

It's *fun* to save money on Southern Pacific's friendly economy trains to California—the *San Francisco Challenger* (Chicago-San Francisco) and the *Californian* (Chicago-Los Angeles). Both are reserved for chair car and tourist passengers exclusively.

More and more people every year are discovering that these trains are the smart, comfortable way to save money and have fun doing it. For details, mail the coupon *today*.



GOOD MEALS FOR 90¢ A DAY

Breakfast	25¢
Luncheon	30¢
Dinner	35¢
Total	90¢



NO MEN ALLOWED
in one chair car.

FREE PILLOWS



COMFORTABLE LOUNGE CAR
for tourist passengers.

See Twice as Much

Go to California on the *San Francisco Challenger*, return on the *Californian*. See *twice* as much of the West for not 1¢ extra rail fare!

The bigger and better San Francisco World's Fair re-opens from May 25 to September 29, 1940.

Mail this Coupon today for booklets describing Southern Pacific's economy trains and the San Francisco World's Fair. Address O. P. BARTLETT, Dept. GL-4, 310 So. Michigan Ave., Chicago, Illinois.

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Southern Pacific's

"Californian" and "San Francisco Challenger"



ADMIRATION HOSIERY in the new spring fashion shades is a reflection of the smartness of Hollywood as America's undisputed style center. Worn by all stars in the Universal Studios, by the charming stewardesses of the American Lines and by millions of alluring women everywhere. Admiration is sold by most all good stores and is popularly priced.

And now that the knee line is again showing, you will be more cautious than ever to dress your legs their loveliest, for after all they are your greatest charm. Admiration Hosiery is sheer as cobweb . . . the Vitro-Finish insures longer life. Be sure of the Admiration Mystery Twist Weave. Look for the question mark.

Cooper, Wells & Co.

ST. JOSEPH, MICHIGAN

Makers of Fine Hosiery Since 1878

"FOR THE WOMAN WHO CARES"

TAKE MR. DEEDS OFF THAT HORSE!

(Continued from page 34) and Alice Cooper. After spending the years from nine to thirteen in England, he did the American boy "sprout," growing so tall that his father sent him to his cattle ranch (horses again) to fill out.

At eighteen, he was sent to Grinnell College. After two years, he went to work as a cartoonist on a Helena newspaper, and moved on to Los Angeles solely to expand in newspaper work. So far, the typical saga of an American middle-class youth. It continued in his refusal to ask for parental help, preferring to live on his pay as an "extra" on his first venture into the movies.

In 1925, Hans Tiesler, an independent (and small) producer picked him out for a two-reeler hero. He began to do bits, getting his first real recognition as Abe Lee in "The Winning of Barbara Worth," a part given him by Sam Goldwyn. After this, he began to go ahead in earnest—"Wings," "It," "I Take This Woman." From 1926 to 1939, he played almost every kind of rôle save villain. The lad can act.

Before he is ruined, we plead with Hollywood to give him back to his fans. No more of this Marco Polo, this philandering Bluebeard, this over-simplified cowboy, this silent Beau Geste, this superman-scientist-fighter. Mr. Cooper belongs to America with its 1940 life. That life presents enough challenges so that we needn't strain over past history. Send the horses back to the Highlands and give us our Mr. Deeds!

GIRL INTO GLAMOUR GIRL, $20

(Continued from page 53) proposition is that it isn't all work—it's fun.

It's fun to become your own dream girl, and you can if you're made of stern stuff. It's paradoxical but true that that's what glamour girls are made of. The prettiest girl you know may deny that she raises a finger to cultivate her beauty, but you can just bet that she's working like a Turk in the privacy of her boudoir.

In all this entire training course there may be very little you didn't know before, but this time everything is coordinated. The path is clearly marked out for you, but it's up to you to climb.



They go THROUGH LIFE losing friends

• Conversational bores—we find them everywhere—at the dinner table—in social affairs—in business—even at home. They go through life losing friends. Their real abilities are never reflected in their speech. They are labeled as C. B.'s and don't know it.

• In your conversation lies the opportunity for social and business advancement—new friendships—popularity—promotion—a happier domestic life—in short—Success.

• Free booklet! If you have the slightest suspicion that your everyday speech may be holding you back, read "Adventures in Conversation" now sent FREE. It shows how to acquire ease and skill in conversation—win friends—get more out of life.

• It also outlines a new method for home training in conversation. Heartily endorsed by leading educators. Mail coupon, or write to Conversation Institute, 3601 Michigan Boulevard, Dept. 2204, Chicago, Ill.



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Please send me your free booklet "Adventures in Conversation."

Name.....

Address.....

City..... State.....

SUIT PHOTOGRAPHED ON WENDY BARRIE

Where to buy the suit and blouse worn by Wendy Barrie, shown on page 10.

2 PC. "TAYLORA" SUIT, $23
Chandler & Co., *Boston*
L. L. Berger, Inc., *Buffalo*
Carson Pirie Scott & Co., *Chicago*
The Halle Bros. Co., *Cleveland*
The Fashion Co., *Columbus*
Younker Bros. Inc., *Des Moines*
Himelhoch Bros., *Detroit*
Monnig D. G. Co., *Fort Worth*
Nancy's, *Hollywood*
H. P. Wasson & Co., *Indianapolis*
Buffum's, *Long Beach, Cal.*
J. W. Robinson Co., *Los Angeles*
L. Bamberger & Co., *Newark*
J. L. Brandeis & Sons, *Omaha*
N. Snellenburg & Co., *Philadelphia*
Cherry & Webb Co., *Providence*
D. J. Stewart & Co., *Rockford*
O'Connor, Moffatt, *San Francisco*
Doyle-Knower Co., *Utica*
Woodward & Lothrop, *Wash., D. C.*

FRILLED ORGANDIE BLOUSE, $8
J. W. Robinson Co., *Los Angeles*

HOLLYWOOD MOLDS ITS OWN

Where to buy the foundations and brassières shown on pages 32 and 33.

"HOLLYWOOD-MAXWELL" PIQUE BRA, $1.50
Best & Co., *New York*

"DAMSEL OF HOLLYWOOD" PANTIE-GIRDLE, $4
Bonwit Teller, Inc., *New York*

"HOLLYWOOD-MAXWELL" LACE BRA, $1.50
Mandel Bros., *Chicago*

LA VEL "SLACKELETTE", $5
Best & Co., *New York*

"HOLLYWOOD-MAXWELL" NET BRA, $2
Mandel Bros., *Chicago*

"DAMSEL OF HOLLYWOOD" PANTIE-GIRDLE, $6.50
Bonwit Teller, Inc., *New York*

"MABS OF HOLLYWOOD" ALL-IN-ONE, $10
Best & Co., *New York*

"HOLLYWOOD-MAXWELL" ORGANDIE BRA, $2
Mandel Bros., *Chicago*

"DAMSEL OF HOLLYWOOD" PANTIE-GIRDLE, $6
Bonwit Teller, Inc., *New York*

"HOLLYWOOD-MAXWELL" NET BRA, $1.50
Mandel Bros., *Chicago*

Prices in Middle-West and West, slightly higher.

(Continued on page 70)

A REAL HOME COURSE

to show **YOU** *the way to*

Beauty



Before



After

Nancy Ackerman was "hopelessly fat"—and so discouraged. She had taken strenuous exercise, dieted until she felt starved—all without results. She weighed 148 when she came to the Success School in the famous Richard Hudnut Salon, New York. At the end of six weeks—well, look at these "before" and "after" photos and the one below. Any bride who looks like that in white satin needs no words to say she is a beautiful success.

Direct from the SALON to YOU



Now, wherever you live, you can learn to develop your own beauty. For the same methods, the same secrets taught at the famous Success School, New York, are yours to enjoy at just about one-tenth the cost, through the DuBarry Home Success Course. It brings you a personal analysis and a beauty routine designed for your color type, figure, posture, weight —a step-by-step success program that tells and shows you just what to do every day for six exciting weeks.

Send for FREE Book—Use this coupon or write at once for the book, "Six Weeks from Tonight," containing full information about the DuBarry Home Success Course and what it can mean to you. Don't delay—send for it *now*.



With your Course you receive this handsome Travel-Case containing 20 different DuBarry Beauty and Make-up Preparations specially selected for you.



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Please send me the book, "Six Weeks from Tonight," telling all about your DuBarry Home Success Course.

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ANN DELAFIELD, *Directing*

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BY NATIONAL



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Naive as a blush, a Mid-Victorian blouse of rayon sheer blessed with a childish bib, all lacy and tucked. In white and pastels. Sizes 32 to 40.

Blouse of imported organdy, the embroidered bodice with rows and rows of VAL lace, dainty as white lilac. In white only. Sizes 32 to 38.

At leading stores everywhere $2.00

NATIONAL BLOUSE CORP.
1372 Broadway New York, N. Y.

HOLLYWOOD MOLDS ITS OWN

(Continued from page 69)

"DAMSEL OF HOLLYWOOD" GIRDLE, $6.50
Bonwit Teller, Inc., *New York*

"HOLLYWOOD-MAXWELL" SATIN BRA, $3
Mandel Bros., *Chicago*

"MABS OF HOLLYWOOD" PANTIE-GIRDLE, $5
Best & Co., *New York*

RISING STAR FASHIONS

Where to buy the clothes shown on pages 29, 30 and 31.

TWILL COAT, WHITE COLLAR, $30
M. O'Neil Co., *Akron*
H. Leh & Co., *Allentown*
May Co., *Baltimore*
Jordan, Marsh Co., *Boston*
Adam, Meldrum & Anderson Co., *Buffalo*
Carson Pirie Scott & Co., *Chicago*
May Co., *Cleveland*
May Co., *Denver*
Wm. H. Block Co., *Indianapolis*
John Taylor, *Kansas City, Mo.*
M. M. Cohn Co., *Little Rock*
The May Co., *Los Angeles*
The May-Wilshire Co., *Los Angeles*
H. P. Selman & Co., *Louisville*
Strouss-Hirshberg Co., *New Castle, Pa.*
N. Snellenburg & Co., *Philadelphia*
Sibley, Lindsay & Curr, *Rochester*
B. H. Levy Bros. & Co., *Savannah*
Famous & Barr Co., *St. Louis*

POLKA DOT BLOUSE, WOOL CREPE JACKET, SKIRT, $15; PRINT JACKET-DRESS, $14
J. P. Allen & Co., *Atlanta*
Loveman, Joseph & Loeb, *Birmingham*
Chas. A. Stevens & Bros., *Chicago*
Sanger Bros., Inc., *Dallas*
Broadway Dept. Store, *Los Angeles*
H. P. Selman & Co., *Louisville*
Young-Quinlan Co., *Minneapolis*
Brooks Fashion Stores, Inc., *Utica*
Geo. Innes Co., *Wichita*

RAYON CREPE PRINT REDINGOTE, $15
The May Co., *Los Angeles*
Grace's, *Nashville*

RAYON CREPE DINNER DRESS, $18
C. Crawford Hollidge, Ltd., *Boston*
Chas. A. Stevens & Bros., *Chicago*
Carson Pirie Scott & Co., *Chicago*
Julie's, *Columbia, Mo.*
Neusteter Co., *Denver*
Dress Circle, *New Orleans*
Lockhart's, Inc., *St. Louis*

RISING STAR FASHIONS

Thomas W. Garland, Inc., *St. Louis*
Davis Schonwasser, *San Francisco*

SHEER RAYON CREPE DINNER DRESS, $20
Leon Frohsin, *Atlanta*
Carson Pirie Scott & Co., *Chicago*
Chas. F. Bert, *Portland, Ore.*
Davis Schonwasser, *San Francisco*
O'Connor, Moffatt, *San Francisco*
Seidenbach's, *Tulsa*

BAG-IN-HAND

Where to buy the bag and glove ensembles shown on pages 22, 23.

1. "GLOBE-TROTTER" SNAKESKIN BAG, $3
B. Altman & Co., *New York*

"KASANOVA" GLOVE BY ARIS, $4
Sold at leading stores

2. SCULPTURED CAPESKIN BAG, $3
Rich's, Inc., *Atlanta*

"MEYERS MAKE" GLOVE, $1
Hahne & Co., *Newark*

3. ALGERIAN STRIPE RAYON BAG, $3
Marshall Field & Company, *Chicago*

"THE GUARDSMAN" GLOVE, $2
B. F. Dewees, *Philadelphia*

4. "SURE-TITE" PATENT LEATHER BAG, $4
B. Altman & Co., *New York*

"KAY FUCHS" SHORTIE, $5
Sold at leading stores

5. PATENT LEATHER ENVELOPE BAG, $5
Wm. Taylor Son & Co., *Cleveland*

"MERRY HULL" GLOVE, $2
Sold at leading stores

6. PATENT LEATHER BAG, $3
The May Co., *Los Angeles*

DOESKIN GLOVE, PATENT TRIM, $3
I. Miller & Sons, Inc., *New York*

7. ALLIGATOR BAG, $5
John Wanamaker, *Philadelphia*

ENGLISH SUEDE GLOVE, $5
Wm. H. Block Co., *Indianapolis*

8. SUEDE-FINISH BAG, $3
W. Filene's Sons Co., *Boston*
Abraham & Straus, *Brooklyn*

"WEAR-RIGHT" GLOVE, $2
Joseph Horne Co., *Pittsburgh*
Kaufmann's, *Pittsburgh*
The May Co., *Los Angeles*

9. CALFSKIN BAG, $5
Lord & Taylor, *New York*

"FOWNES MAKE" GLOVE, $2
Franklin Simon & Co., *New York*

10. "LEADING LADY" HOMESPUN BAG, $1
John Shillito Co., *Cincinnati*

Prices in Middle-West and West, slightly higher.

(Continued on page 71)

BAG-IN-HAND

(Continued from page 70)

"SMART SET" GLOVE, $1
Broadway Dept. Store, *Los Angeles*

FASHIONS FOR DEANNA

Where to buy fashions from Deanna Durbin's personal wardrobe shown on page 48.

These three charming costumes with their air of "I'm-young-and-so-glad-of-it," designed for Deanna Durbin, are perfect for young bloods everywhere.

The A. Polsky Co., *Akron*
Fashion Shop, *Albany*
H. Leh & Co., *Allentown*
Ivey's, Inc., *Asheville, N. C.*
J. P. Allen & Co., *Atlanta*
Schleisner Co., *Baltimore*
Distinctive Apparel Shop, *Bangor, Me.*
Sisson Bros.-Welden, *Binghamton, N.Y.*
Loveman, Joseph & Loeb, *Birmingham, Alabama*
Buffalo Jenny, *Buffalo*
Wolf's, *Cedar Rapids*
Telford's, *Charleston, W. Va.*
J. B. Ivey Co., *Charlotte, N. C.*
Mandel Brothers, *Chicago*
Kins Co., *Columbus*
Sanger Bros., Inc., *Dallas*
Carol's, *Decatur, Ill.*
J. L. Hudson Co., *Detroit*
Duluth Glass Block Store, *Duluth*
Popular Dry Goods, *El Paso*
Bowman & Co., *Harrisburg, Pa.*
G. Fox & Co., *Hartford, Conn.*
Fligelman's, *Helena, Mont.*
Foley Bros. D. G. Co., *Houston*
State Gown Shop, *Jersey City*
Mezzanine Shop, *Kalamazoo*
Cricket West, *Kansas City, Mo.*
Hovland Swanson Co., *Lincoln*
H. P. Selman & Co., *Louisville*
B. Lowenstein & Bros., *Memphis*
Richard's, *Miami*
The Unity, *Milwaukee*
Bjorkman's, *Minneapolis*
Nachman & Meertief, *Montgomery, Ala.*
Denton's, *Nashville*
Maison Blanche, *New Orleans*
Franklin Simon & Co., *New York*
House of Arther Morris, *Norfolk, Va.*
Olive Tate, Inc., *Omaha*
Meyer Jonasson, *Pittsburgh*
Meier & Frank Co., *Portland, Ore.*
Miller & Rhoads, Inc., *Richmond, Va.*
Musler's, *Schenectady*

Prices in Middle-West and West, slightly higher.

(Continued on page 72)



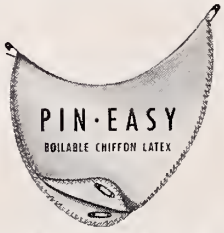
Double your money back

IF YOU DON'T AGREE THAT

"PIN·EASY"

BOILABLE CHIFFON LATEX DRESS SHIELDS

by HICKORY



ARE THE MOST COMFORTABLE, SERVICEABLE AND SATISFACTORY SHIELDS YOU HAVE EVER WORN

No need now to risk the danger of damaging your clothes because you could not find comfortable, practical underarm protection. "Pin-Easy" Dress Shields are guaranteed odor-resistant—no hot rubber odor; lighter—"*So thin you won't know they're in*," boilable—to withstand constant laundering.

A tick of time and a click of pins on these "Pin-Easy" shields and there you are—perfect protection! The special resistance to odors, a feature of these shields, lasts despite frequent washings. At your favorite Notions Counter, "Pin-Easy" at 35c per pair, 3 pairs for $1, and these other Hickory Dress Shields carry the same "double your money back" guarantee: "*Marvelite*"—famous "less-than-an-ounce-of-protection" and "*So-Easy*"—with handy silk eyelet tacking guides: 35c per pair, 3 pairs for $1.

Select the style which best suits your requirements. Wear them a week and if you're not entirely pleased, return them to us with your sales slip. We will cheerfully refund twice the price you paid. A. Stein & Company, 1143 West Congress Street, Chicago.

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Priscilla Parker COSMETICS

GIVE YOU "OOMPH"

39¢ is the amazingly low price of Priscilla Parker Beauty Aids ..delightful creams, lipsticks, rouges, shampoos and other requisites for perfect grooming.

LOOK FOR THIS PRISCILLA PARKER DISPLAY IN YOUR NEIGHBORHOOD STORE





Made from purest ingredients from famous formulas, these cosmetics are blended with a skill to suit the most exacting tastes.

PRISCILLA PARKER
Breath-Correcting Lipstick

Amazing as it appears, it does just that. Simply moisten lips and apply. Colors blended for artful flattery. 39c, 75c, $1.00. Use coupon for special offer.



SPECIAL 15c OFFER... Mail Coupon

PRISCILLA PARKER
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☐ LIGHT
☐ MEDIUM
☐ DARK

I enclose 15c in stamps to cover cost of box, handling and postage for one of your regular 39c size Breath-Correcting Lipsticks.

NAME .....
ADDRESS .....
CITY .....
COUNTY..... STATE.....

FASHIONS FOR DEANNA

(Continued from page 71)

Worth's, *South Bend, Ind.*
August W. Smith, *Spartanburg, S. C.*
Forbes & Wallace, *Springfield, Mass.*
The Swagger Shop, *Trenton, N. J.*
Brown Dunkin D. G. Co., *Tulsa*
Lewin's, *Wichita*
H. Braunstein, Inc., *Wilmington, Del.*

YOUR TOWN

(Continued from page 49) and boxes of crayons. The prize was awarded on the basis of the most complete disfigurement. Pat Lane's picture, delectably decorated with red pimples, a green tinge to her hair and a definite wart on the nose, won a nice watch for the little villain who perpetrated it. Those members of the press who had no children did their best to borrow one, since elders were permitted only as chaperones.

Bob Cobb, proprietor of the Brown Derbys in Hollywood, should collect office rent. If you want to know what new scripts are under way, what director is fighting with what actress, how the cutting is coming along, or almost any other trade secret of the town, the Vine Street Derby between twelve and two will reveal it all.

Moguls huddle around the tables and tell, in what they hope are confidential tones, the important news of the town. Either the walls of the Derby are constructed for echo purposes or the moguls' emotions betray them. And there they sit, doing their phoning and conferring and planning in full view of the tourist trade who watch for stars but pay no attention to the star-makers.

Things we think you ought to see: Alice Faye's best performance of her career in "Little Old New York;" Mary Howard in a small part, beautifully done, in "Abe Lincoln in Illinois;" Astaire and Powell in "Broadway Melody" (and see if you don't wish he and Ginger would dance together again); "Pinocchio," particularly Cleo, the "oomph" fish; Reggie Gardiner in anything he does; Dr. Ehrlich (and don't forget to applaud for director William Dieterle); "Pinocchio;" "The Grapes of Wrath;" Joan Fontaine in "Rebecca" (yes, it has Laurence Olivier); "And So Goodbye;" and "Pinocchio"—or did we mention that?



At your wit's end about
BREAKING NAILS?

Dry brittleness from misuse of polish or enamels may cause nails to split, crack, peel or chip. Make TIPTEX your *solution* to long, tapering nails women envy, men admire! This penetrating *transparent*, wax-free liquid helps strengthen nails for fashionable growth. Applies either over or under polish... dries almost instantly... without affecting it. Softens cuticle, too! Use TIPTEX daily.

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MAKE YOUR OWN
Smart Clothes
WITH THE PERFECT
STAND-IN
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• MAKES DRESSMAKING A PLEASURE and a profitable pastime.
• SMART . . . GLAMOROUS . . . perfect fitting DRESSES easily, quickly and economically reproduced.
• INDISPENSABLE FOR HOME DRESSMAKING . . . As necessary for fitting as a Stand-In for Movie Stars.
• ADJUSTABLE and COLLAPSIBLE. The NECK, SHOULDERS, BUST, WAIST, HIPS and SKIRT are each independently adjustable so that it will exactly reproduce any style, size or figure.

—EASY TERMS—
Remit $3, and we will send you our guaranteed $15 ACME DRESS FORM. Pay the balance of $12 at the rate of $2 a month. **Ten days' trial.** If unsatisfactory, return form and we will gladly refund your money.

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COMPOSÉ



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A favorite with women who know how to cast the spell of desirability.

Also
La Vierge Folle
(Foolish Virgin)
Fragrance

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AT ALL BETTER STORES

HUARACHES The Sandals that made Mexico famous

Will feel famously soft and cool on your feet



NOW ONLY $2.95

Immediate Delivery

No two pairs of imported STEERHIDE Huaraches are ever woven with the same pattern and design. Domestic production has never been able to imitate this. It's a tribute to the Indian Sandal-Maker and the good taste of the wearer.

Handtooled in natural beige leather (also in white, plain weave)

All sizes for men and women
Send foot outline, mention shoe size

Box 1653, Santa Fé, N. M.
Please send____pairs____Huaraches.
Outline of foot enclosed, size_____
Name_____
Address_____

The OLD MEXICO SHOP
SANTA FÉ — NEW MEXICO

BEAUTY IS HEALTH!

(Continued from page 41) tries to make a streamlined wraith of herself, for the sake of her appearance on the silver screen, she is flirting with the chances of a really serious illness.

I can name several actresses who have spent long, weary months in sanitariums and rest homes, recovering from almost fatal illnesses, as a result of their efforts to take off weight quickly. I know many others, deal with them daily in my gymnasium, who might just as well be in sanitariums. They are so nervous and irritable from sheer starvation that they make everyone whom they contact miserable. This isn't sane. Life isn't meant to be like that.

The purpose of conditioning the body is not to restrict one's enjoyment of life in the abject fashion that these women's lives are restricted. Actually, you get into splendid, glowing physical health so that you can enjoy the good things of life, without paying any penalties. Remember, there is no feeling quite so wonderful as the state of perfect physical well-being!

The trouble with most people, men as well as women, is that they want to recondition their bodies overnight. This is impossible. If I could achieve such a miracle, I'd make a million dollars in a single week, transforming human wrecks into muscular giants. Moderation is an important lesson for everyone to learn. For the average person it takes at least three months to properly condition the body.

When I say three months, I do not mean the period of time spent merely in repeating a few limbering exercises daily. I mean three months of hard work, including plenty of rest before midnight, regular daily exercise, following a sensible diet and moderation in the varied exercises of living. Realize, please, that it takes even an eighteen-year-old athlete or a thoroughbred race horse three months to get into top shape for a competitive performance. Why, then, should the average person expect to do it in less?

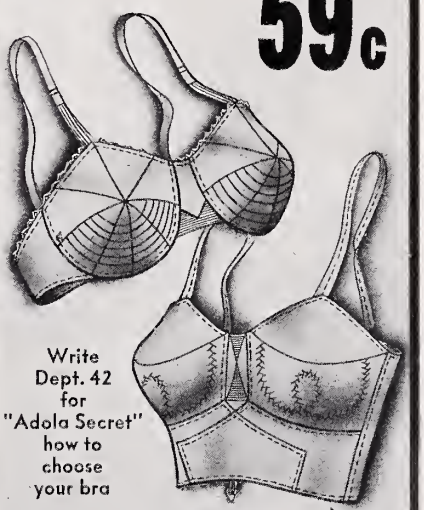
One of the most important things about a course of training is not to beeome diseouraged. You must expect, in embarking upon such a period, that there will be days when your muscles will ache, when you will feel miserable, when you will (Continued on page 74)

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Write Dept. 42 for "Adola Secret" how to choose your bra

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"THE ROAD TO SINGAPORE"
A PARAMOUNT PICTURE
WITH AN ALL-STAR CAST



The exotic colors of a . . .
"ROMANCE KERCHIEF"
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Flowers bloom in oriental profusion on this newly created ROMANCE KERCHIEF. The fine hem is painstakingly hand-rolled and hand-stitched. In smart shops everywhere, the price is twenty-five cents.

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—says BEVERLEY CLARKE Lovely John Powers Model



BLUE SWAN'S
SMART NEW MINIMUM IN UNDIES
featuring NOBELT* Waistband

Lovely models who must maintain a smart appearance, now insist on this smoother, more comfortable Celanese rayon undie . . . MINIKINS. It fits better, never shrinks, runs nor sags, and the NOBELT waistband, that actually breathes with you, is guaranteed to last the life of the garment! 39¢

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Send me free booklet 49 and actual sample of the Nobelt waistband; also name of my nearest MINIKINS dealer.

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CITY.....STATE.....

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REG. U.S. PAT. OFF
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BEAUTY IS HEALTH!

(Continued from page 73) think, "What's the use?" But you must determine to go through with it, remembering that if you exercise for three months on a steadily progressive system, you will benefit richly from your investment.

As a matter of fact, should you stop exercising after this period of rigorous daily workouts, you will feel as guilty as though you had robbed the baby's bank. This, in itself, should make you realize that you have formed a constructive habit which is well worth continuing, not alone for your health's sake but for your feeling of continued well-being.

When I speak to women about muscles, they always get scared. Right away they imagine themselves looking something like Jim Londos overnight. Frankly, if I could build muscles like Wrestler Jim's in so short a period, I'd get wealthy just building up men who want tremendous-muscled torsos and are willing to pay for them. No, dear ladies, be assured that one doesn't develop big muscles quickly. The average group of body-building exercises, which involves a regular stretching of the muscles to their full length, in moderate degree, will only give women good lines and make their bodies shapely rather than muscular.

While we are on the subject, it might be well to remind the women that it is not how much you weigh, but how you are shaped that is important. You can weigh 150 pounds and look marvelous, fit, attractive, and you can also weigh 150 pounds and look like a moving tub. It all depends on the firmness of the flesh and the manner of its distribution on your body structure. Incidentally, that is one of the principal purposes of proper exercise, to remove excess poundage from one portion of your anatomy and to add it where it is needed.

Many people think, quite wrongly, that their athletic hobby, such as golf, tennis, horseback riding or swimming is ample to keep them in splendid shape and develop a nice figure for them. This isn't true. To develop your body and boast a really attractive figure, you must work along the lines of a progressive series of exercises which are specifically designed to assist you in achieving the (Continued on page 75)

BEAUTY IS HEALTH!

(Continued from page 74) figure proportions which you desire.

Oh, it is true that sports will undoubtedly help to keep you fit. But the important consideration is that they will not *make* you fit. As far as the eye is concerned, they will endow you with a nice tan, a ruddy glow, a feeling of well-being. But to achieve a fine-looking figure, you need exercises of a specific nature applied to the particular portions of your body that need to be reduced or modified.

While we are on this subject, let us touch on the kind of exercising many people do daily (if at all). They perform a few bends or stretches, breathe noisily for a moment by an open window and then congratulate themselves on having done their stint towards staying healthy. Well, these few exercises may succeed in keeping them limber, but they certainly cannot be said to constitute a real workout, especially after the body has become accustomed to them.

Actually, it's the same as though you were to go to school for a year and study the same lessons every day. After you'd learned them, their daily repetition would certainly be wasted time, wouldn't it? In similar fashion, limbering exercises, once the body has become used to them, lose much of their effectiveness. You then need added tension and weight exercises, if you are to effect good conditioning and reducing results.

There is no feeling on earth like physical well-being. It is worth working to get and retain. Learn to exercise, and eat correctly. Believe me, it will pay you rich dividends!

APRIL SHOWERS

How to be smart when it rains is a problem that confronts Hollywood with unfailing annual regularity.

Priscilla Lane (in "Three Cheers for the Irish") solves it with a copper-colored trench coat and matching transparent umbrella. Extra touch—pair of celluloid dueks on her lapel.

When Rosemary Lane ("Three Cheers for the Irish" again) goes out on a rainy night, she wears a long princesse raincoat with a bright ruby-colored hood and a sparkling zipper of simulated rubies.







an exciting career . . .



a happy marriage . . .

or BOTH

Which of these fascinating futures are you heading for? The May issue of Glamour brings you the pros and cons of each . . . and gives you scores of suggestions for making a success of the one you choose.

Bette Davis tells you how you can get what you want. Robert Taylor speaks up for career women and another great male star champions those who keep the home fires burning. Loretta Young discusses frankly the dangers of "careering" to charm.

In this same number, you'll find an ideal trousseau and clothes to please the boss. Both are Glamour-chosen, modest in price but forward-looking in fashion, and they're available in stores all over the country. And you'll find Glamour's usual full house of features—Star Portraits of Merle Oberon and Douglas Fairbanks, Jr., in full color . . . Goings-On of Hollywood . . . Latest Hollywood Pattern Designs . . . and up-to-date fashion and beauty news. Don't miss this "Great Futures" issue of Glamour!

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NEW MOVIES



SIDEWALKS OF LONDON

Vivien Leigh and Charles Laughton are cast as two of the street entertainers who haunt London's theater district before curtain time. Both aspire to theatrical careers; Leigh succeeds, Laughton doesn't. Paramount picture



OF MICE AND MEN

Burgess Meredith is companion to Lon Chaney, Jr., playing his mentally unbalanced friend, in a movie from John Steinbeck's book about two laborers. Betty Field, a rising young actress, plays the girl. Hal Roach production



EARTHBOUND

Andrea Leeds and Warner Baxter in one of those pictures that deals heavily with the supernatural, the fourth dimension, people being shot and returning as earthbound ghosts—all sufficiently eerie to put you in a quivering ghostly mood. 20th Century-Fox

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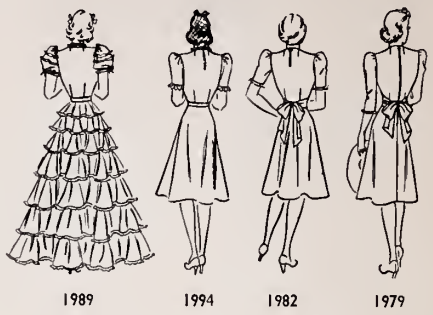
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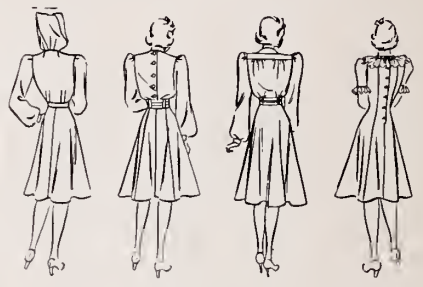
Plastic: maroon $9.95

Back Views of Designs

Designs on pages 59 to 61, and 79 to 80



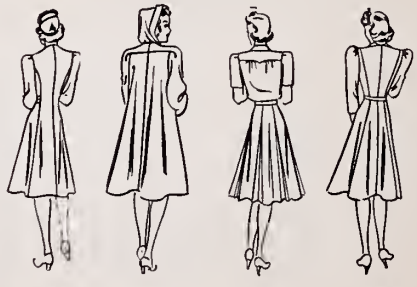
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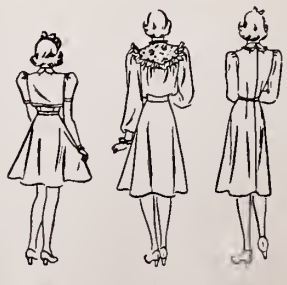
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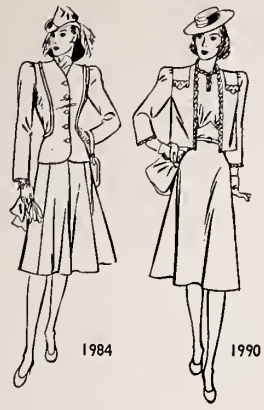
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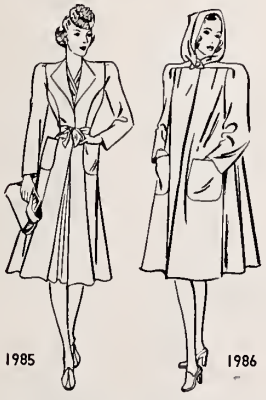
1998 1991 1830 1983

Hollywood Patterns are sold in department and chain stores in most cities, or by mail. For prices and additional information see page 80.

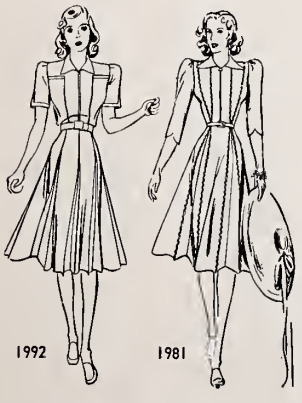
ADDITIONAL HOLLYWOOD DESIGNS OF THE MONTH



• Hollywood Design No. 1984 is a two-piece suit. Fitted cardigan jacket; gored, flared skirt. Designed for sizes 12 to 20; 30 to 38
• Hollywood Design No. 1990, bolero-dress, lingerie-trimmed for spring. Short-sleeved dress, bias skirt. Designed for sizes 34 to 48



• Hollywood Design No. 1985 makes a wonderful ensemble for spring and summer; coat and dress. Designed for sizes 14 to 20; 32 to 44
• Hollywood Design No. 1986 you'll want for that summer vacation trip. Full-length hooded coat. Designed for sizes 14 to 20; 32 to 42



• Hollywood Design No. 1992, classic "little dress" for everyday. Gored skirt with optional godets. Designed for sizes 12 to 20; 30 to 38
• Hollywood Design No. 1981, smart for every season . . . the prineesse dress with an optional collar. Designed for sizes 12 to 20; 30 to 38

Additional Hollywood Designs on page 80

18TH CENTURY
Old Colonial Fragrance



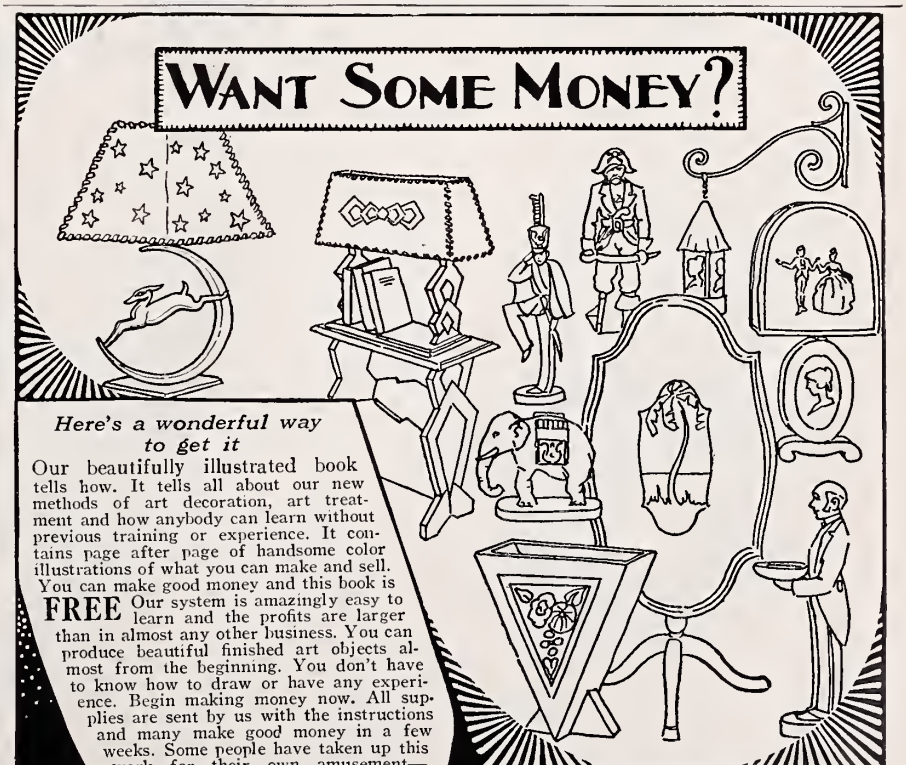
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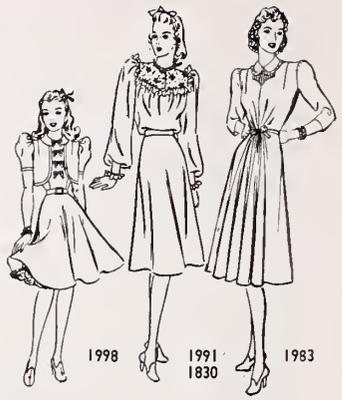
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• Hollywood Design No. 1998 could be her Easter surprise—a darling dress, bolero and ruffled slip included. Designed for sizes 8 to 14
• Hollywood Design No. 1991, a suit-blouse worn with Design 1830. Ruffled trimming is optional. Designed for sizes 12 to 20; 30 to 42
• Hollywood Design No. 1983 has a belt, ribbon-drawn to control front fullness, a tucked vestee. Designed for sizes 14 to 20; 32 to 42

Other views and information on page 78

PRICES OF HOLLYWOOD PATTERNS

Hollywood Patterns are sold in department and chain stores in most cities. They may be purchased by mail, postage prepaid, from The Hollywood Pattern Company, Department G-4, Greenwich, Connecticut; in Canada, at department stores; and by mail, from The Hollywood Pattern Service, Department G-4, 133 Jarvis Street, Toronto.

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OF HOLLYWOOD

Glamour

The Hollywood way to FASHION BEAUTY CHARM



Hedy Lamarr

IGLOO ISSUE Cool Fun and Fashions for Summer

August, 15c

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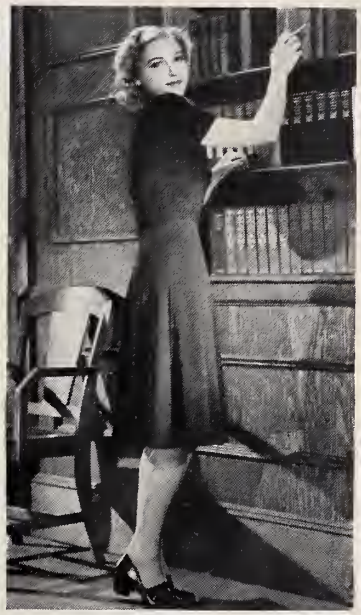
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IN THE SEPTEMBER ISSUE:

Portrait in full color of movie star James Stewart (shown at right), next to be seen in M-G-M's "The Mortal Storm"



GLAMOUR of Hollywood

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AUGUST, 1940

Cover: Hedy Lamarr of M-G-M's "Boom Town"

FEATURES

Igloo issue of *Glamour* 11
Frontispiece: Olivia de Havilland 12
It's your summer, *by Mignon Bushell* 13–15
Your Town, *by Alice Thompson* 20–21
Go back to games 26–27
Cool, huh?, *by Peter Kalischer* 28–29
Bette Davis, *Glamour color portrait* 33
Two important new movies 34–35
What's your summer M. Q.? 38–39
Back yard parties of the stars 42–43
Some signs of the stars 48–49
Robert Taylor, *Glamour color portrait* 51
"Brigham Young" at location 54–55
A glimpse of Elizabethan glamour 56
Model girl, Lillian Fox 57–58
Anita Louise—a story book bride 62

FASHION

Some Sunday afternoon 16–19
Summer sins 22–23
Frosty white 24–25
Rising Star Fashions* on parade 30–31
August additions 36–37
Firecracker fads 40–41
Midsummer night-life 46
Décolleté and dinner 47
Summer sleeping 52–53
Hollywood Designs 59–61

BEAUTY

Beauty and the brush 32
Heat-defying hair-do's for you 44–45
"Through the looking glass" 50

*REGISTERED TRADE-MARK

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NEW MOVIES



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CAST: Anne Shirley, James Ellison, Henry Travers, Patric Knowles, Slim Summerville
DIRECTED by Jack Hively
PRODUCED by Cliff Reid (R-K-O)

Anne Shirley in the placid tale of a sweet, young school-marm away from home who wins over a hostile town with the help of charm and ingenuity



All This And Heaven Too

CAST: Bette Davis, Cbarles Boyer, Barbara O'Neil, Jeffrey Lynn, Virginia Weidler, Fritz Leiber
DIRECTED by Anatole Litvak
PRODUCED by David Lewis (Warner Bros.)

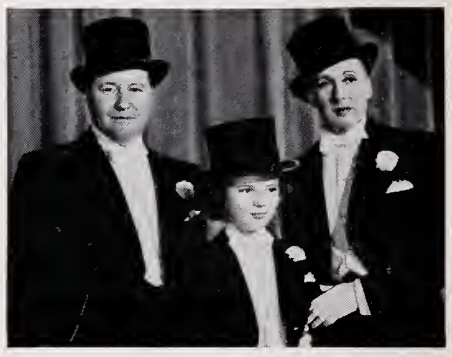
Last year's best seller brought to the screen. Bette Davis gives another magnificent performance in her portrayal of the courageous governess



The Mortal Storm

CAST: James Stewart, Margaret Sullavan, Robert Young, Frank Morgan, Bonita Granville, Maria Ouspenskaya
DIRECTED by Frank Borzage
PRODUCED by M-G-M

This is the story of a once happy family divided and tortured by the advent of Hitler. The grim horror of the Nazi regime is clearly depicted



Young People

CAST: Shirley Temple, Jack Oakie, Cbarlotte Greenwood, Frank Sully, Arlene Wbelan, George Montgomery
DIRECTED by Alan Dwan
PRODUCED by Darryl Zanuck (20th Century-Fox)

This film marks Shirley Temple's swan song as a child star. It's an amusing story of a vaudeville team which tries to make good on a farm



They Drive By Night

CAST: Ann Sheridan, George Raft, Humpbrey Bogart, Ida Lupino, Alan Hale, Gale Page
DIRECTED by Raoul Walsh
PRODUCED by Mark Hellinger (Warner Bros.)

George Raft lays aside his gun for a truck in this film, and together with Humphrey Bogart, also going straight, acts in a brutal story of the road



The Ghost Breakers

CAST: Paulette Goddard, Bob Hope, Paul Lukas, Tony Quinn, Richard Carlson, Virginia Brissac
DIRECTED by George Marsball
PRODUCED by Artbur Hornblow (Paramount)

Paulette Goddard is involved in hair-raising incidents—all because she inherited a haunted castillo in Cuba. Villains, ghosts and zombies abound

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"AUTHORS OF LIBERTY"

NOW that this native land of ours has become one of the last strongholds of what may soon be referred to as the "classic" democratic tradition, and because the month of July has a Fourth in it, this is a good time to be reading books about America.

Books about America—the geographically tough, unyielding America that hasn't changed since the arrival of the first settlers. Books about the men and women who peopled this land in those bygone days. Perhaps this nostalgia for a departed era is responsible for the tide of backward-looking Americana now sweeping the book-stalls. The authors won't give you any formulas for the future, but then, the future looks so much darker than the past.

Following are some books whose contents go further than the usual type of frivolous "summer reading." Some are novels, others merely personal excursions by the authors, and still others useful travelogs for those who wish to re-explore the terrain over which their spiritual, if not lineal, forefathers fought.

Of the new books, "Chad Hanna" by Walter D. Edmonds, is probably the liveliest. It's the tale of a boy-of-all-work at an Erie Canal tavern, who joins a traveling circus and later becomes its owner. Straight Horatio Alger, but with plenty of flesh and blood.

FICTION

STARS ON THE SEA, by F. Van Wyck Mason (J. B. Lippincott Co., $2.75). Rousing tale of the American Revolution, from embattled farmers to seamen.

WILD GEESE CALLING, by Stewart Edward White (Doubleday, Doran, $2.75). Pioneering back in the days when the nation was young—and so were the hearts of its stalwart citizens.

KING'S ROW, by Henry Bellamann (Simon and Schuster, $2.75). A rather daring novel of a small town and the overpowering ambition of one man in it.

CHAD HANNA, by Walter D. Edmonds (Little, Brown and Co., $2.75). Circus life in the heyday of the Erie Canal. Good Americana written in a robust style.

OH, PROMISED LAND, by James Street (The Dial Press, $3). Georgia in 1789 as seen through the eyes of its early settlers. An interesting reconstruction.

TREES OF HEAVEN, by Jesse Stuart (E. P. Dutton & Co., $3). A tale of Kentucky, the blue-grass state, dealing with poor farmers and miners who don't care who wins the Derby.

NON-FICTION

A NEW ENGLAND SAMPLER, by Eleanor Early (Waverly House, $2.50). General information about the rock-ribbed sector of the nation and its human, flinty inhabitants.

A SOUTHERNER DISCUSSES NEW ENGLAND, by Jonathan Daniels (The Macmillan Co., $3), the author of "A Southerner Looks at the South."

TRAVEL

WHAT TO SEE AND DO IN NEW ENGLAND, by George W. Seaton (Prentice-Hall, $3). Good guide book for those who intend to vacation in New England and want to see all the points of interest.

DOWN JERSEY WAY, by Cornelius Weygandt (D. Appleton-Century, $5). Unfamiliar by-paths in a familiar state, by a man who apparently knows them all.

MUCH ADO ABOUT NOTHING

HOW TO BECOME PRESIDENT, by Gracie Allen (Duell, Sloan, Pierce, $1). Some unconventional advice on how to get a tough job from the most unreliable source in the nation.



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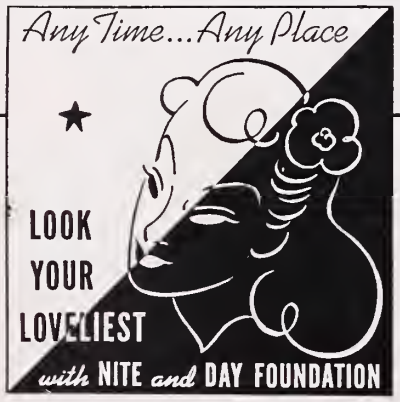


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Glamour Aisle

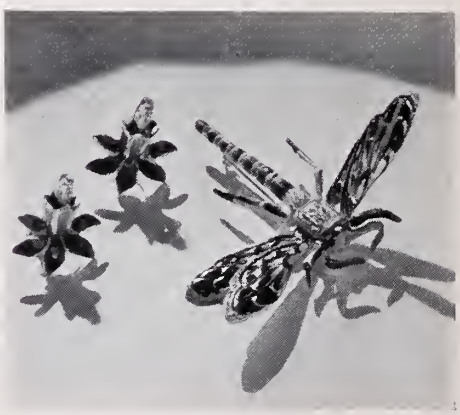


Lapel lingo

LEFT: Here's new lapel lingo that comes straight from the Zodiac. One Captain Stanley MacNiel designed a dozen of these cuties, one for each sign in the famous circle. No matter what month you were born in, you will adore these exquisite little fellows. "Pisces," fish, for March and "Leo," the lion, for August. They sparkle and scintillate in bright enamel, sprinkled with jewels, and they dance out of Lord and Taylor, New York, to the tune of $2 each

Flowers and bug

RIGHT: Aa-a-ah, the birds and the bees, the flowers and the trees are so wonderful that you will want to wear them. We will put a bug in your ear about these earrings. They are enamel and from each flower center a rhinestone dew-drop quivers. $2. Altman, New York. And on our nether side we have a majestic dragonfly of enamel and synthetic jewels with movable wings. For $5 he will gladly perch on your shoulder. Lord and Taylor, New York





Beautiful blooms

LEFT: A find's a find and we have found it, or them. Some lovely flowers (and the ever-present bee), and they bloom right on your lapel. They are hand-made of silk, spun on wire cleverly crafted into floral and insect designs. Oh, softly glowing colors accented with gold or silver—oh, slim, modest prices! Double flower sprays go for $1.25; the single ones and insects, $1. All quietly lie in wait at Macy's in New York. Line forms on the right

Straw circlet

RIGHT: Often we like to tie our own. Belts we mean, and for you who sometimes have the same urge we pass this synthetic straw along. Hand-crocheted straw flowers fasten on the tie-around. The posies have been known to venture from the waistline to the hair or handbag on the slightest whim. One glimpse of their soft colors and you will be raring to buy. The belt is a light-weight in poundage and price. Round it up at Abraham and Straus in Brooklyn for $1



Glamour Aisle



Top wrappings

RIGHT: For those of you who shout cum laude for the bra-top, we have the newest. This Cummer-bra is not at all choosey and goes with anything, slacks, shorts or skirt. Its one piece twines around the waist, up over the bosom, and then closes with a zipper. You may play free from worry since its halter strap is right there to forestall any accidents. There are colors galore in rayon jersey. Fun to beachcomb in, $2. For-to-be-had at Macy's in New York



Lace-like longies

RIGHT: When you are all ready to convince *him* that you are fragile and feminine even if you do run a mean typewriter, dainty hands will do it. Quick, slip a finger into these "Lillian Russell" gloves, and your little white paws will speak for themselves. They are Van Raalte creations of rayon mesh with embroidered net backs. Elbow-length is a high sign of gala summer evenings. Abraham and Straus, Brooklyn, will give you a break for $1.98

Piqué dainties

LEFT: Down at the Aris Glove House on New York's Park Avenue, this young blouse and aspiring glove got together and created a twosome. The glove cuff is brilliant white embroidered piqué as is the blouse, which has two small pockets, a pixy rounded collar and a button closing to make up its forward front. The "hands" of the Aris gloves are rayon. $1 for the gloves, $2 for the blouse, $3 for the two; and make ready to go, Franklin Simon, New York



Puffy kit

LEFT: We once said a piffle for the scramble-minded, the kind who grapple at bag bottoms for each item of face-makings. Then we regretted it when we found ourself grappling. Now this is all over. Laraine Day, starring in "Foreign Correspondent," poses with Lelong's Pif-Paf-Puf of print shantung. Inside are powder, puff, rouge and lipstick in ensembled shades. $1.50, at department and drug stores. P. S. Miss Day is wearing Coro pearls





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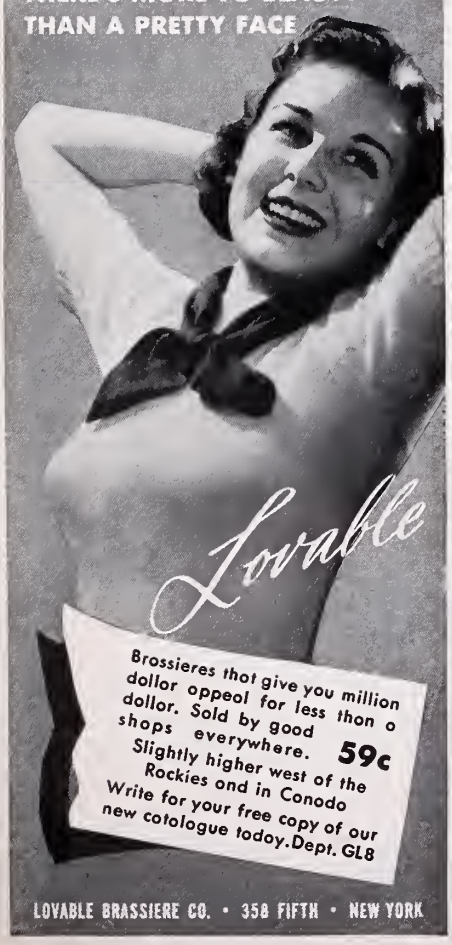
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NEW MOVIES



The Man Who Talked Too Much

CAST: George Brent, Virginia Bruce, Richard Barthelmess, Brenda Marshall, William Lundigan
DIRECTED by Vincent Sherman
PRODUCED by Edmund Grainger (Warner Bros.)

Legal chicanerie with its usual complications brings Richard Barthelmess back to the screen in a secondary rôle and an all-too-familiar story



Maryland

CAST: Brenda Joyce, John Payne, Walter Brennan, Fay Bainter
DIRECTED by Henry King
PRODUCED by Gene Markey (20th Century-Fox)

You've guessed right! There *is* a horse in it, and darkies and young love. And if your I. Q. is not wilted by the heat, you'll guess the end



Andy Hardy Meets Débutante

CAST: Mickey Rooney, Ann Rutherford, Cecilia Parker, Judy Garland, Lewis Stone, Fay Holden
DIRECTED by George B. Seitz
PRODUCED by M-G-M

Another step in the eventful adolescence of trouble-catcher Andy Hardy. This time a Big Town belle is the unwitting cause of much confusion



Untamed

CAST: Ray Milland, Patricia Morison, Akim Tamiroff, William Frawley
DIRECTED by George Archainbaud
PRODUCED by Paul Jones (Universal)

Drama of a society doctor who goes to the North woods and becomes the village medico. A blizzard and a life-saving serum also play a vital part



Private Affairs

CAST: Roland Young, Nancy Kelly, Hugh Herbert, Robert Cummings, Montague Love
DIRECTED by Albert S. Rogell
PRODUCED by Universal Pictures

A flip film this, involving the stock market, Back Bay Boston society, an estranged son and Hugh Herbert. An impersonation affords the solution



My Love Came Back

CAST: Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman
DIRECTED by Kurt Bernhardt
PRODUCED by Wolfgang Rheinhardt (Warner Bros.)

Boy meets, loses, gets girl in story with a musical academy background. There is also a swing band which makes good with classical rhythms

LETTERS TO THE EDITOR

Excerpts from Glamour's Mail-Box

"ROMEO AND JULIET" PLAUDITS

I wish to thank you for the wonderful pictures of "Romeo and Juliet." I saw the play twice during its seventeen-day run in Chicago. I enjoy *Glamour* very much and there is only one suggestion I have to make concerning it. Would you—could you—devote just two little pages to the theatre? If in every issue there were scenes from a Broadway production, I would be completely happy . . . Lillian Maher, Chicago, Ill.

Thanks for the splendid spread of pictures of the Leigh-Olivier "Romeo and Juliet" production. I saw their show in Chicago and was very much impressed by the excellent job done by the entire cast. It was *good* Shakespeare. I sat in the seventh row and took pictures, too! . . . Gordon Petersen, Milwaukee, Wisconsin.

Your "exclusive" shots of Vivien Leigh and Laurenee Olivier in "Romeo and Juliet" were superb. I saw them in several other magazines later, but they didn't equal yours in excellence or (of course) timeliness. . . . Bernice Greene, New York City

• We were justifiably (we think) proud of our Shakespeare scoop, so we're extra glad you enjoyed it.

A KICK-BACK ON A KICK-BACK

I have just received *Glamour* for June. In reading "Letters to the Editor," I was rather amused at the letter about Eleanor Powell and Ginger Rogers—but it also aroused my temper. I must always take up for *Glamour*, you know! When that reader says that *Glamour* no longer stands top because everyone doesn't feel as she does about those two stars, I can't feel that she ever really liked it or she wouldn't let it down just because of a difference of opinion. For me, *Glamour* still tops them all! . . . Jeanne S. Bridges, Gaffney, S. C.

• It warms this old heart to have such a stout-hearted reader, but no hard feelings, remember! It all depends on your point of view.

PRO-RITA READER

I just bought my June issue of *Glamour*, and I am writing this letter to thank you for putting those lovely pictures of Rita Johnson in your magazine, at last. I don't know whether you had requests besides my own for pictures of Miss Johnson, but I sort of like to think *my* letter had something to do with it. I happen to like her immensely, and I think she has as much glamour as the other stars whose pictures are always seen in the magazines. . . . Mrs. Joseph Sardon, Pittsburgh, Pa.

STEADY THERE, MISS GRABLE

I enjoy your magazine very much and as a rule think your photographic studies are very good—but your picture in the June issue of Betty Grable shooting a bow and arrow is *really* good!

Under one picture you state that "the fair Miss Grable likes archery." Might I suggest that Miss Grable would like it much more and be more successful at the sport if she would put the arrow on the left side of the bow, stand side-ways, keeping the right elbow on an even level with her shoulder and use just the first three fingers of her right hand, pulling the bow the length of the arrow.

It is plain to see that Miss Grable has never before held a bow and arrow. I'm sure that she would enjoy it if she would give archery a try with the correct stance! . . . Phyllis Phelps, South Bend, Ind.

• Seems as if we can't get away with anything! Now, who'd have thought anyone would notice that?

"THE GANG" SPEAKS

Every article in *Glamour* is read very thoroughly by my gang of ten attractive girls. Most of us would be interested in losing a few pounds without having to diet so much. We just need to get rid of a surplus supply of fat so we can slip into last year's bathing suits. We all want to thank you for such a swell magazine that really helps us gain more beauty and poise instead of merely taking our imagination on a make-believe beauty trip, and leaving us looking just the same. All we need is a little friendly advice such as your magazine gives. . . . The Gang, New Rochelle, N. Y.



HE WILL SAY

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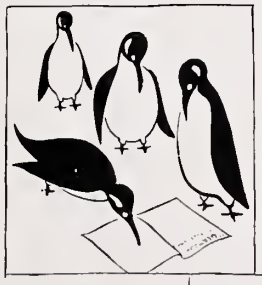
Directed by **HENRY KING**
Associate Producer Gene Markey • Original Screen Play by Ethel Hill and Jack Andrews
A 20th Century-Fox Picture



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COOL OFF THE PRESS, FULL OF FUN AND FASHION,

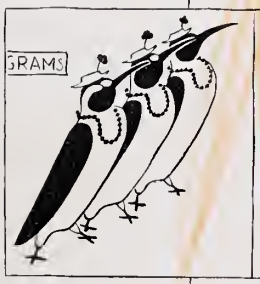
MAKES ITS INITIAL APPEARANCE ON PENGUIN ISLAND



"Admiral Byrd never told us anything about this!" Startled, but delighted members of the young Penguin set discover a brave new world in the article "It's Your Summer," pages 13 to 15 of the Igloo Issue.



Mrs. Porter W. Montgomery Penguin (stylish stout) on her way for a Glacial Facial and a new hair-do like the one she found on page 44 of this issue. Mrs. Porter W. thinks an off-the-beak coiffure might be of help.



Brenda (Birdie to her little feathered friends), Marcia and Fifi Penguin, hurrying to do something about their alarming similarity in dress. They've just been studying the Sunday afternoon clothes on pages 16 to 19.



Horace, the Lucius Beebe of Penguin Island, has been racking his brain for some snack besides whale oil canapés to serve at his next cocktail party. He found it in the "Back Yard Parties of The Stars," page 42.



Ralph M. and Miss Ruth Penguin (newly engaged) are off to the movies to hear Jeanette MacDonald and Nelson Eddy sing romantic duets in "New Moon," the musical comedy film strongly recommended, page 35.

OLIVIA DE HAVILLAND



Or fifty-seven ways to keep it from slipping away

by MIGNON BUSHELL

SUMMER sneaks up on you when you're not looking. It also slips away from you when you're not looking. *You should have seen the one that got away* would make a swell motto for July, August and Co. As one through whose fingers more summers have uselessly dribbled than you could shake a dish of jelly at, I ought to know. I'm learning, though. Give me time. In fact, give me a little of your time and maybe I can save you wasted summers. Maybe I can even save you *this* one.

You know how it is. Or do you? Have you by any chance forgotten? One day it's a bright morning with the Fourth just around the corner. This is what you've been looking forward to all year. This is when you're going to have a high old time, meet fine beaux, look glamourous, store up memories and sow promising seeds to take you through the cold, lean season ahead.

And next time you think about it, you're walking down the avenue in your white straw hat and suddenly no one else for blocks around is wearing white *or* straw and you realize it's September and whatever happened to summer anyway?

I used to cherish the misguided notion that a summer when you got away from town, altogether or even for a spell, was a summer with the sure, bright brand of success on its brow. I have now tossed that loose idea overboard, with a heavy weight around its nasty little neck. When I tossed it, I had in mind the three weeks I spent at one delightful resort, full of terribly attractive people. The day I arrived there, I was pounced gleefully upon by the three worst bores in the hotel, who happened to need a fourth for bridge. I kept promising myself that *next* day I would break loose from them and meet up with some of those attractive others. I went home still promising like mad, never quite sure whether it was politeness or sheer inertia that kept me hopelessly entangled.

When I tossed it, I also had in mind the summer, the wonderful *whole* summer, I spent in Connecticut. That year we had a house and nothing on earth to do but enjoy ourselves in it. Of course, I wanted to get *something* done, but there was so much time, and I wasn't foolishly ambitious. I set myself a nice, modest program. I was going to read only a *couple* of Good Books I had never quite got around to. I was going to write only a *couple* of the articles that had been rattling around in my head since Repeal. I was only going to make such minor revisions in my tennis game as would keep me from reminding people of Leon Errol. No one was more astounded than I when we packed up to return to town, with me still on page seventeen of the first Good Book, the articles still rattling, and the tennis court still virginal for all my feet were concerned.

I have other memories, too, no less bitter than these. There was the year of the Cruise, that lovely cruise all through dozens of picturesque little islands in the West Indies. I remember the shiny new diary I bought just for that trip, that wasn't one bit less shiny the day we came sailing back into port. In my dreamy brain three weeks later lingered not the vestige of an idea of which of those picturesque little islands was which. People would ask me questions for just so long, and then, after the third lack-wit reply, they'd give each other that look. "Oh, she's been to the West Indies, eh? Well, if you ask me, she never got south of Washington Square." I was labeled an impostor, and I couldn't do a thing about it, because in my heart of hearts I knew it was true—I wouldn't know Martinique from Guadeloupe if I fell over both of them.

There's a Pattern here somewhere, and if you can see it and profit by it, what are half a dozen wasted years of my life, compared to the Common Good? Never let it be said that I refused to rub salt in my old wounds if doing so could help humanity. I just don't want anyone to get the wrong idea, though. I don't want anyone to think you *can't* have a good time if you go away. It can be done. But it takes application.

It takes, for one thing, a Plan. You ought to make up your mind before you start exactly which of

Opposite: A charming, if slightly upside-down-view of that important young actress, Olivia de Havilland, who will next be seen in the Warner film, "My Love Came Baek"

ELMER FRYER



POUNCED ON BY THE WORST BORES IN THE HOTEL

three possible good things you want out of your vacation. Rest. Or Fun. Or Self-Improvement. Later, as you get really adept at organizing yourself and your time, you'll be able to combine any two, or even all three of these. Not the first time, though. Choose one, and stay with it. I mean really stay with it.

If you're going away for a rest, *rest.* Don't figure you've still got plenty of time left and the first few days don't count. Every day counts. Don't do a thing you don't want to, no matter who is winsomely urging you to be a good sport. (There is probably no more exhausting and unrewarding work in the world than being a good sport, and don't you forget it.)

Don't let anybody shame you out of just loafing, if that's what you honestly want to do. If you search your soul before you set out, and find in it an overwhelming desire to do nothing but achieve a certain shade of bronzedness, or sleep twelve hours a night, or eat your way into or out of five extra pounds, do that and only that.

It's my comfortable theory that you aren't wasting time when you deliberately set out to waste time; you're Achieving your Purpose. You're being a Strong Character and entitled to all the smug satisfaction thereof.

Self-Improvement

If you settle on Self-Improvement, you'll have to be even firmer with yourself. The classics are slower reading than the comic strips, or they wouldn't be classics. You are not going to whiz through them your final week-end. You are going to get through them only if you set aside so many hours each day, the same hours, too, and *each* day, and let nothing tear you away. It gets an awful lot easier once you get over the beginning hurdle, too.

Remember that good reading only seems heavy because we let our taste get seduced by monosyllables and slang. The books that have been surviving the centuries have something pretty interesting to say, and it's silly to be scared off by them simply because they say it well.



I WAS LABELED AN IMPOSTOR

On the same principle, catching up on art or music is tough only at the start, too. Glancing at a fine picture or listening to a symphony once doesn't familiarize you with it the way a similarly casual encounter with a cartoon or a hit song will. That doesn't mean that art is duller than popular stuff—it means that there's more there for you. It means that instead of going once and getting a small amount of pleasure immediately and no more afterwards, you can go again and again and keep getting more and more.

If it's just plain fun you're after, you may not think you need a Plan. For all I know, you don't. You're the best judge of that. If, like me, though, your quests for fun in the past have had an alarming way of back-firing, it might bear looking into.

For forty-four weeks of the year, caution is an excellent rule of thumb. For a fun-summer, it's not. The better the budgeteer you are the rest of the time, the bigger the spendthrift you ought to be during the summer. I don't mean money, either. I mean you. Your cute clothes and cute conversation, your waiting for Prince Charming, your saving and hoarding for effects.

Pathetic sight

There is nothing more pathetic than the girl who arrives at the summer colony with her hair wilted from the long train-ride, and her last year's traveling suit waffled with wrinkles. In her purse is money for a finger wave, but she's going to save that for next Saturday so it will slay them at the dance. In her suit-case is a knockout new outfit, but she's saving that too for one of those Occasions.

This is complete insanity, yet is practiced year after year by thousands of nice, misguided girls. No one ever bothers to tell them that all the eligible boys at the colony looked them over when they were checking in, registered "dud" in their minds, and just won't look at them Saturday night long enough to notice even the most amazing transformation. No one ever bothers to tell them that the boys will be too busy rushing Joan, who arrived looking stunning; she dazzled them so they've never had time to realize she hasn't looked half as well since, and probably won't again.

Well, I'm bothering to tell them now. In a summer resort more than any other place on earth they make up their mind about you at first sight, and they practically never change it. Rushing is done extra-fast there, Garrison finishes are practically unheard of, and the slow starters more often than not just don't get started at all. Your face won't be around long enough to grow on anybody, and neither will your personality. Both have to be in top form for that first impression. This has its compensations, too, for those whose top form isn't noted for its durability. You won't be around long enough to *pall* too much on anybody either.

The only other thing you have to do besides starting high is to stay that way, and this too is easier than it sounds. You just do what you're best at; you go in for the sports your skill or figure show up best at; you tell the stories you tell best; you use the tricks that have worked best in the past. One final tip: you allow yourself to be beset by no shred of self-doubt. You do not let yourself consider for an instant the possibility that people won't like you. You walk about serenely confident that you are immoderately pretty and all-around personable. No girl who didn't first feel like a wall-flower ever was one. And you'll be surprised how people will chime in with your best opinion of yourself if you just seem *sure* enough.

I gather that those people loudly tapping their feet in the back of the room are thinking: *Yes, but what about me, here I am stuck in the city with no vacation; what's all this got to do with me?*

Quite a lot, quite a lot. The same general theory holds good. Rest, or fun, or self-improvement—choose one and make a Plan around it for your summer.



MEN NEVER MEAN ALL THEY SAY

Rest probably seems like the most beguiling and unattainable to you if you really work hard. Without half trying, you can fall into perfect bogs of self-pity. Fretting all day at the office because you're not off at the shore. Fuming all evening because you're too worn out to enjoy yourself like everybody else. This is a pretty frightful state to be in; if you see it coming on, take yourself in hand—hut quickly. Your complainings are going to do nothing but further tire you out and bore the pants off everybody else. If you want to wind up a working summer beautifully rested, you can do it.

Why not go home

You can go home—straight home—the minute you're through work. You can ride home on a bus in very little more time than the hot, crowded subway would take. You can instantly get into a cool, freshly washed housecoat. You can set a tray with a light supper on it, and curl up on a comfortable sofa and attack it in fine leisurely fashion. The radio can be playing low, soothing music all through this. You can then go quietly, relaxedly to bed. A summer like this, and you'll end up healthy, good-feeling and recouped enough for the hardest winter imaginable.

Self-improvement is a particularly easy program to follow in the city, and unless you guard against it like a demon, an awful lot of fun is going to creep in. Summer in the city means all those wonderful open-air concerts, with the double magic of music and moonlight about you. Or perhaps you want to learn something out of books—and have you ever considered going to summer school? If you haven't a job, there are classes all day; if you have, you can always take a course or two in the evening. Going to sehool because you want to has none of the onus of going because someone makes you. When no one stands over you with a whip, studying can be amazingly fascinating. And are you, by any chance, still unaware that summer campuses are simply thronged with attractive men?—the ones who were so busy dating all year that they got behind a bit in their work. So now they're stuck, without any of their regular gals around—without anyone, in fact, but four dozen school teachers and you. Have you ever paused to consider how alluring you look against a background of four dozen school teachers?

Well, all right, you want fun only, and you don't want to enroll in any classes to get it. You have to face the cold world in the hot city and that's all there is to it. Do you sit back and wait for something miraculous to turn up? Indeed you do not. The first thing you do, at the very beginning of the summer, is to sit down and make a list—yes, you're going about this scientifically—of everybody, literally everybody, you know in town. Weed out any completely unpromising names, but don't be unduly pessimistic; there's unsuspected gold in lots of strange places. Then you sit down and write a note to all the names still on your list. You are organizing the "Stuck in Town" club, and are about to throw its first party.

There are all sorts of fine angles to this. *A.* You get a good line on exactly who is going to be available during the summer. (Needless to say, you suggest to the men they bring along any other men they know who are in the same boat.) *B.* You engrave it with pretty ostentation on their minds that *you're* going to be available during the summer. *C.* You develop some of the same warm shared-secret clique-y feeling among city-bound that your off-to-the-country friends have been boasting all season. And with you the pleasant center of it, too!

A few miscellaneous points occur that I might as well just throw in here—they belong practically anywhere in this piece. When you're being beau-ed by a beau who doesn't know his own mind, suggest nice cool places like sidewalk cafés or (Continued on page 63)



VACATIONS ARE SHORT—FIRST IMPRESSIONS IMPORTANT



Ride tandem in the Park, and stop all traffic as Sunbonnet Sue (left) in a cunning striped chambray pinafore and bonnet swiped straight from the kindergarten. Chambray classic goes under. $7.95. Or as a stripling lad in slim ticking overalls ($3.95) and denim blouse ($2.50). All, Cotton Shop, New York

Some Sunday afternoon . . .

A host of ways and a host of clothes to make Sunday more than a day to sleep late



Dine outdoors like a true continental. Look like one in silk marquisette, shadowy-sheer with tucks on sleeves and skirt. $17.95. McCreery's, New York. Delmonte green shantung straw hat



Swing a badminton racquet in the flippest skirt of Summer. Short, short, short with attached spun rayon-and-cotton panties and shirt. $7.95. California Shop in New York



Discover the city in a Frock Discovery—Ann Foster's black Kemp-Lin spun rayon classic with an amusing belt. $3.98. Bloomingdale's, New York. Ice-link jewelry from Silson



Pull an oar in the Park and collect a little sunburn in a bonny sailor dress of blinding-white rayon sharkskin. Navy blue braid navigates the circular skirt and good gob collar. $7.95. Abraham & Straus, Brooklyn



LEMUS

Another Sunday afternoon

Go to the Zoo looking cute as a cricket in blue-and-white chambray, striped to beat the band, with a starched piqué collar. $5.95 at Saks-34th St., New York; John Shillito, Cincinnati. Add to it, Debway's crownless piqué hat and a matching Leading Lady handbag. Sports pumps, $6.50. Franklin Simon, New York



Sunday suggestions that are just as welcome any day of the week

Take a bus ride and see how different things are on a quiet, sleepy Sabbath. Nothing sleepy about you, let us hasten to add, with a wool coat thrown over a merry plaid shirtwaist frock of tissue gingham, buttoned to hem. Dress, $5.95. Hahne and Co., Newark. Magid coconut straw bag, Debway coconut straw hat

Your Town

The current Hollywood trend is toward stories about America, its history and its heroes

by Alice Thompson

MOVIES about America for Americans seem to be Hollywood's chief aim today. I've just been looking around the lots at pictures being made, pictures just finished and scripts about to start. There's Wesley Ruggles down in Tucson, with a big cast and an authentic location, making "Arizona;" there's the "Brigham Young" location just finishing at Lone Pine. They're making the story of a group of persecuted Americans, carving out a niche in the frontier. Tyrone does not play the title rôle—it wouldn't do to give him too many wives. There's "The Howards of Virginia," a romantic story of our American Revolution. There's "Boom Town," a tale of the early Twenties, that fabulous era of mushroom wealth with a fabulous cast, including Spencer Tracy, Claudette Colbert, Clark Gable and Hedy Lamarr. There's "Northwest Mounted," "The Return of Frank James," "Kit Carson," "The Life of Knute Rockne."

Second in prominence are the world affairs pictures. And are they giving Hollywood a headache! "Escape," "The Mortal Storm," "I Married a Nazi," "Foreign Correspondent," and Charlie Chaplin's famous movie, again untitled. Hollywood wants to know what is going to happen in this mad world today. It can't finish its pictures. The Hitler juggernaut is no source of humor today. Hollywood mustn't involve us in touchy diplomatic situations. And it's our guess that if the movies ever get these pictures written off the budgets, they'll go back to American films and escapist subjects . . . romance, Graustark, music and dancing.

I spent several hours on the set of "The Howards of Virginia." I began with lunch under the trees with Sir Cedric Hardwicke, Cary Grant, Dick Carlson and Frank Lloyd, the director. It came as a shock to discover that the two male leads and the director for a story about the American Revolution are all English. Come to think of it, so were the Revolutionists.

I listened to young Richard Gaines in his first movie part deliver the stirring Patrick Henry speech. He didn't realize the applause was not in the script, but a spontaneous tribute from two hundred extras.

I dropped by to see a few re-takes on "Susan and God." Joan Crawford is out of her primitive tropical shreds and back into a magnificently dressed modern picture. Cukor said he saw Katharine Hepburn in the opening of "Philadelphia Story" in Chicago. (He is to direct Katharine in this Broadway success when it is brought to the movies.) Being an honest artist, he told her her performance was bad. Her reply was typically Hepburn, "If you'd said anything else, I would have known you were lying. I was terrible tonight." He went back to see her a couple of nights later and she had recovered from what she terms "The Lake jitters" (this Broadway play was Hepburn's only colossal flop).

At the "Boom Town" set was the biggest surprise of the season. Hedy Lamarr, the woman of mystery, the exotic and rare, has grown sure enough of herself to reveal a gamin quality. She was in for a wardrobe test and, even as you and I, is camera-conscious unless she has something to do before the camera. Merely to stand and be photographed drives her to distraction. It is fun to watch this lovely looking girl jump into a pair of slacks, comb her hair with her fingers, rake-fashion, curl her feet up in the chair and giggle at Clark Gable's stories. This set is sheer fun. Four people never took themselves less seriously than Tracy, Colbert, Gable and Lamarr. No one is vying for camera angles or eminence.

Jesse Lasky, a man who was ahead of his time in making three great pictures—"Zoo in Budapest," "The Power and the Glory," and "Berkeley Square," has come up with a timely movie. He's starting "The Life of Alvin York," the true story of the man Pershing called "the



Ronald Reagan, we whisper, has been labeled 20th Century Adonis and poses for sculpturing class. Nice boy, too

greatest single soldier in the last war." But Lasky is interested in York's fantastic war exploits only for their incidental excitement. He feels, and rightly, that this simple mountaineer who refused to sell his endorsements with the simple statement "My uniform is not for sale," and dedicated his life to the bringing of schools to the mountain districts of Tennessee, is a great American hero. Sergeant York himself is coming to the Warner lot as an adviser to the film. He was persuaded to let his story be recorded because Mr. Lasky presented it as an incentive to constructive Americanism, with emphasis on peace-time valor.

Socially speaking: Ciro's continues to crowd them in and I must say that night after night, people look nicer at Ciro's than almost any night club I've seen in the whole country. I took a group of Easterners and they wondered where the bizarre dress and the bad manners, for which Hollywood acquired an undeserved reputation, were. We watched Myrna Loy, complete with freckles; Ann Sheridan, Dolores del Rio with Orson Welles, the Gary Coopers, the Fred MacMurrays, Noel Coward with Marlene Dietrich, all dancing to the not exciting but very adequate music. The pianist, by the way, *is* exciting.

Worth watching: The transformation of Annie the Oomph Girl to Sheridan the actress. ("They" say Capra has selected her for the lead in his about-to-be "Life of John Doe." And Capra does not pick publicity build-ups.) Martha Scott's performances in "Our Town" and "The Howards of Virginia." Brenda Marshall's dark, exciting beauty in "The Sea Hawk." Richard Carlson, acting with Ginger Rogers in the forthcoming "Kitty Foyle." Rita Johnson, after her performance in "Edison." A Warner import, Elizabeth Earl in "River's End." Marsha Hunt as the comic relief in "Pride and Prejudice." The directorial work of one Shepard Traube, who has been given his break over on the 20th Century lot with two simple stories "Street of Memories" and "The Bride Wore Crutches." Traube is a man who knows the theater and is working with as yet unused Hollywood talent.



An interesting camera study by Hurrell of the amazing Frank Capra, soon to start his "Life of John Doe"



Humphrey Bogart, movie bad man, looking singularly tame in this at-home shot with wife, Mayo



This and orchid at right are "plugs" for "Brother Orchid." John Payne and cigarette girl at Ciro's



Lucius Beebe, America's best dressed man, also lends a lapel to the cause



Brenda Marshall and Buddy Westmore about to roller skate on the Warner lot

SUMMER SINS

Is the summer your defeat?

Take these tips, and laugh at heat. Keep your looks and keep your reason—

Why make this your silly season? You won't go far, going wrong—Watch your step, and step along. Won't you please remember these?



Slips don't count in marble games,
But do, with summer sheers.
Two-fifty buys a Barbizon
To shadow-proof your fears



Don't have "Monday morning hair—"
Brush that week-end out of there.
Try some "Sweet Hair" dry shampoo—
A dollar box will see you through



If your house tells what you're cooking,
He won't care how sweet you're looking.
Wrap your foods in "Patapar—"
A ten-cent package goes quite far



Heavy perfumes weigh you down—
For heat, they're not so hot.
A dollar buys you fresh Cologne—
Quinlan's "Forget-Me-Not"



A quarter keeps your white shoes white
And sure of admiration
With Griffin's, which will not rub off
To spot your reputation



If your feet swell at the Fair,
Take them home and strip them bare—
Rub in foot-balm. They'll revive.
Dr. Scholl's is thirty-five



Heavy jewels make you droop,
And so it's not too drastic
To put them all away till fall
And deck your neck with plastic



Since your girdle's hot and tight,
Why not look for something light?
"Sissy Britches" all-in-one—
Four dollars worth of summer fun



When you turn your back on him,
Do your shoulders seem to swim?
Pin a shield below your collar—
Kleinert sells four for a dollar



Hide your face from burning sun—
You may cook it over-done.
Buy a hat that's good and shady—
Please don't be a lobster-lady



Frosty white

Best bet for crisp coolness

LEFT: Twenty degrees cooler inside—a bird's-eye piqué suit with brave brass buttons. Wear it as a two-piece dress, or change its nature with different blouses. $10.95. Manhattan Shop, Hartford, Conn.

RIGHT: Rayon sharkskin promises your own gallery for spectator sports. Eyes front, on pleats in the blouse, patch pockets, soft fullness in the skirt. Color note, a gay belt. $5.95. J. L. Hudson, Detroit



DE MOLAS

LEFT: Shades of the kindergarten in a pinafore dress. In sober moods, unbutton the ruffled suspenders. Switch shirtwaist about with other blouses. All Irish linen, $15.00. Frederick and Nelson, Seattle

RIGHT: Piqué dresses up for tea, or any Sunday afternoon—a marvelous background dress for important accessories. Irish lace cuts coolly through skirt and bodice. $12.95. Kaufmann's, Pittsburgh

OTHER STORES CARRYING FROCKS ON THESE TWO PAGES, PAGE 67. THE MODELS WEAR ANSONIA SHOES

Go back to games

Out-of-doors stuff



ROSEMARY LANE

THERE are two schools of thought about the summer—two Concepts of Life. There are the Do-ers—and then there are the Don't-ers. The Don't-ers are easiest to describe and will be dismissed forthwith. They just Don't. This column will devote itself entirely to the Do-ers. A Do-er, as you might well suppose, Does.

Rosemary Lane (right), of Warners', follows this philosophy with emphasis on Archery. She is shooting an arrow in the air, where it falls she knows not where. For that reason, this department recommends a target. A target range may be set up in your own back yard with the neighborhood chipping in for the equipment if you're lucky to live in that kind of a neighborhood. If not, there are commercial ranges with official scores, distances and averages to let you know how good you are and vice-versa. The tariff isn't too steep—about the same as a roadside golf-range, many of which are now installing archery as a side-line. Plenty of city parks have them too.



BRENDA MARSHALL

The favorite activity of the Bouncing Battalions is still tennis—ping-pong and badminton to the contrary. The best Net Results (Copyright Pending on that one) may be obtained in white, above-the-knee tennis dresses, although Brenda Marshall (left), Warner star, does well in shorts. Skirts or shorts, you need a swift game to impress a Man (which is the whole idea), so first invest in a good racket. Rackets come in all prices—the thing to remember is to get one just the right weight. Once you're in there swinging accurately, let the slips fall where they may. Don't forget dark glasses when you're serving into the sun. If you do, you'll see spots as well as tennis balls.

Time was when bicycling was in the domain of hooting urchins who streaked by with fox-tails fluttering from the tail-lights. All that is changed. Best proof that cycling has gone swank is the complete wardrobe for pedal-pushers, carried by most shops. Everybody's talking about the dress that's convertible into culottes with a slip of the skirt buttons. Another proof is Phyllis Brooks, of RKO (right). Wheels may be rented for city park paths at 25¢ an hour. Watch the newspapers for cycle train trips.



PHYLLIS BROOKS

Calm cooling-off

AFTER racing over a tennis court, cycling for miles or just shooting arrows at obnoxious week-end guests, even mad dogs and Californians come out of the midday sun. This is the time a Do-er becomes a Don't-er and you must have the right equipment for a metamorphosis.

Flopping full-length on the cool, cool grass would be a wonderful idea if two thousand assorted ants and beetles didn't have it first. To foil these, Abercrombie and Fitch have devised a new striped sun-tan pad, lightweight and medium priced—$5.95. Even further removed from the ant-hills is a canvas cot. Lewis and Conger puts one out with sleek metal underpinnings that come apart for storing—$5.95.

A drink in the hand is worth two on the tray—but Abercrombie and Fitch have a tray holding eight drinks that costs exactly $9.85. The tall, beautiful glasses are grouped around the center handle and no doubt your guests will be grouped around the glasses.

Fun in your own back yard



Go back to games

to follow the games

Then there's a gadget with the fancy title of "Dispenser Thermal Jar," which, translated, means a drink cooler. You fill it up with water, lemonade or something more potent, set it on the side-lines, and wait for a thirst to come along. When it does you simply press the jar top and lo, there's your icy beverage just like the Automat without nickels. There's an initial investment of $7.95 at Abercrombie and Fitch, however, and well worth it.

Paper plates are much easier to clean than porcelain ones (china makes such a noise when you break it), but paper plates have a way of spilling food in your lap. Lewis and Conger give them backbone with special metal trays, $2.95 per dozen; paper plates, 25 for 60¢. The final touch is a playful but instructive sign for your back yard or game-room which Abercrombie and Fitch carries for $1.50. Examples: "Abusive Language Not Permitted," and "Games for Amusement Only," and "No Charge Accounts."

Then there's bowling

INTEREST in bowling has increased from the ardor of a few fanatics to active participation of half the nation's population. Every city boasts a dozen alleys. Here Helen Parrish, Judy Garland and Ann Rutherford pose after a few games at the Hollywood Recreational Center, favorite of bowling-minded stars.

Cost of playing, with either the ten pins or the smaller duck pins, is anywhere from 15¢ to 25¢ a game.



HELEN PARRISH, JUDY GARLAND AND ANN RUTHERFORD



6



7



8

1. This wooden hobby horse with rocker feet guarantees many a spill, $16.50. At Abercrombie and Fitch, New York
2. Darts of all types are very fascinating. Board with metal lines, $2.50, darts at 10c each. F. A. O. Schwarz, New York
3. Sponge rubber Ten Pins are noiseless and furniture-saving. Pins, balls, canvas mat, $5.62 at Macy's, New York
4. Parcheesi is still loved by young and old. Board, "men," dice and cups, $1 at F. A. O. Schwarz, New York
5. Bat, Trap and Ball, a new bat and catch game. Bats, balls, shoe trap, $7.50, Abercrombie and Fitch, New York
6. Skoup, a variation on lawn croquet, features sloping mallets, wickets with hoops. Two-player outfit, $4.64. Macy's, New York
7. Shuffleboard in stout outdoor version. Four medium-size cues and eight discs, $4.95. Wanamaker's, New York
8. Handball has feminine followers, too. Glove, $1.25; ball, 40c. Both, Wanamaker's, New York

More games—indoors

JUST in case the weather man doesn't know it's your vacation during those two weeks, and pens you up with a cloudburst, here are some indoor games that should keep you amused:

Circle Gammon, first cousin to Backgammon, requires a little mind over matter. Parker Brothers puts this one out as a game for four—but two can play. See F. A. O. Schwarz and the set is yours for $10. Another Backgammon variant is "48" which will allow you to speculate on the coming election campaign. Macy's carries it for the modest sum of 94¢.

Giving the mind a rest in favor of physical exertion, there is a ball tossing game involving a "Darkie" canvas—the kind you see at the carnivals. You develop a pitching arm for $5. Abercrombie and Fitch.

Another 94¢ special at Macy's is Bol-Li-O, which brings back fond memories of your childhood when hitting a rubber ball at the end of a rubber band was The Thing. If you were good then, you'll knock down pins and catch the ball on the rebound. Five balls, two pins.

All in all, the above assortment should keep you well enough occupied—fair weather or foul.



Wanda McKay



Cool, huh?

Throwing cold water on the not-so-gay 90°s—
Some urban diversions which aren't so hot

By Peter Kalischer

SUMMER in town—ah, summer in town! An O. Henry character once observed, just before collapsing of the heat: "New York (substitute Chicago, Minneapolis, Philadelphia) is the greatest summer resort in the world." Other authors have written scores of articles (in the dead of winter) bubbling over at the prospect of spending the monsoon months in the city. The only thing *we* ever saw bubble over during July and August was the thermometer.

Some like it hot—but we like it not—at all.

Have you ever tried to spend an interesting summer Sunday in the city—any city? All right, we'll try it—and we'll take it very easy.

We arise leisurely at two o'clock Sunday afternoon with the feeling of having slept all night under the mattress instead of on it. "Aha," we say, "now for a nice *tepid* shower." (We remember all those scare stories about taking cold showers in hot weather.) We hop nimbly into the bathroom without even taking off our pajamas (which haven't been worn since June 15th anyway) and brush our teeth energetically and swizzle the mouth-wash around with great élan. Then we step into that long-awaited tepid shower. Well, maybe you don't feel hotter when you come *out* of a tepid shower, but you don't feel any cooler when you're *in* it.

Once dressed and down in the street the glare of the sun on the pavement hits us in the face with a solid physical impact. There is not a soul to be seen. All city dwellers are either away for the week-end, or perishing quietly in their own little warrens. A tired white horse with wagon attached, obviously left to die, shifts his weight from the left hind leg to the right hind leg and makes a half-hearted attempt to whisk away some flies which are eating him up. But the flies are too hot to be hungry and the horse will live at least another week.

"Nothing like a movie," we declare, talking to ourself and the mirage of a bath-house which hovers over the car tracks, "a nice, restful movie in an air-cooled theater. Wonder what's playing downtown?"

Once in the entertainment sector we can tell by the number of heel-caps stuck in the asphalt that it's about three o'clock and 90° in the shade. There's a movie we haven't seen and, better still (we think), a sign: "*Scientifically* Air-Cooled," graphically illustrated with melting polar ice-caps and icicles.

"Science, science," we murmur as the ticket seller looks at us oddly from her booth. To think there was a time when people actually sat through movies in the summer without artificial refrigeration. We pass through the outer zone of fairly cool air and into the recess of the theater—and immediately the perspiration congeals into frost all over our skin. We look longingly at the checkroom to see if they're renting coats. The usher, sensibly dressed in woolies and a scarf, shows us to a seat. We try to concentrate on the picture, but every so often we glance anxiously towards the balcony for the first signs of snow. By the time we become acclimatized, the movie is over and we're out in the street again.

We decide at this point to visit a young lady we know, also interned against her will, but who is up on the very latest methods of keeping cool during the hot months. She has read *all* the articles. We arrive to find her lying down in a darkened living-room behind drawn blinds. "Gosh," we mutter by way of greeting, "isn't it something out?" "This isn't so bad," she observes with originality, "if you don't think about it."

With this, Allah be our witness, she gets up, goes to the kitchen, sits down near the sink and begins to run cold water from the faucet over her wrists. "Nothing like it," she tells us, "it cools the blood." Then going to the ice-box (yes, the *ice-box*) she whips out a can of talcum powder and applies it behind her knees and in the crook of her arms. From the ice-box (Continued on page 64)

←

Wanda McKay, Paramount starlet, tastefully packed in ice, by the Home Ice Company, Hollywood. Above, Elaine Shepard of RKO, and Miss McKay keep cool in a photogenic, if impractical, manner

PAAL PHOTOGRAPH

Rising Star Fashions* on Parade



. An enormous skirt, full of swaying grace. nchored to a waist that looks like a dime. Of Celanese rayon jersey, it has a high neckline. $14.95. Embassy Gowns, Washington, D. C.

2. Dark, smart shirtwaist pricked down the front with a row of shining stars. Classically tailored in rayon jersey with a skirt of unpressed pleats. $17.95. B. Altman, New York

3. A winking waistlet of giant pearl buttons holds blouse and skirt together in this Ducodotted spun rayon. Cheeky bolero comes with it. All for only $7.95 at The Higbee Co., Cleveland

4. A bit of the *femme fatale* in this dress with its draped surplice bodice and swathed throat. In rayon jersey, it is group-pleated back and front. $17.95. At The Blum Store in Philadelphia

5. The dandy of the walk, this frock, in Ducodotted rayon jersey. Collar, cuffs, belt of white spun rayon. Wonderful slit pockets for strutting. $7.98. At Arnold Constable, New York

6. The fluid charm of rayon jersey is enhanced with shirring at shoulders and waist to cast this dress to your very mold. Patent belt gold-tipped. $7.98. B. F. Dewees, Philadelphia

• Other stores carrying these listed on page 67

*REGISTERED TRADE-MARK



*REGISTERED TRADE-MARK



Beauty and the brush

Grace Donohue's complexion twins—a little brush and a thorough cleanser—lead the way to a glowing skin

LONG ago and a million fairy tales away, Beauty got her Prince Charming by the simple expedient of kissing the Beast, who thereupon turned into the handsomest man you ever saw. Not only handsome, mind you, but a Prince! We can't offer you *that*, unfortunately, but we can suggest a highly effective means to the same end. We suggest, as the first step, a clean, clear, glowing complexion. "Thanks!" we can hear you say with heavy-handed sarcasm. But you needn't get your dander up, because we have further—and soundly practical—ideas on the subject of how to get that flower-fresh complexion.

One way to accomplish it goes all the way back to your nursery formula, soap and water, but with some superfine refinements. In the laboratories of Grace Donohue, Inc., a cleanser (not a soap, notice) has been compounded that is fifteen per cent colloidal sulphur. And, in company with an efficient little brush that is deceivingly pretty to look upon, this cleanser can give your skin the workout of its life.

As the humblest glamour girl knows, cleanliness inside and outside is the secret of a lovely complexion. Miss Donohue's colloidal cleanser plus her complexion brush (at 75 cents apiece or $1.25 for both) can surely take care of the outside. The cleanser itself is not enough, since it needs the stimulating action of the brush to do its work most effectively. Because the skin in reality isn't smooth but is covered with microscopic pores for throwing off waste, a brush is a help in thoroughly cleansing the innumerable tiny openings. You can use one with good effect unless your skin is highly sensitive.

You'll love the brush—a glistening, icy-looking bauble made of transparent Catalin with bristles just brisk enough to wake up your skin. It has a handle you can grip as you scrub your face, and it's shaped to permit you to get at the most difficult corners with ease. And in washing your face, don't spare the bristles! When they're gently but firmly used, they're a wonder in whipping up the circulation.

The most interesting phase of the colloidal cleanser is that it seems to be equally beneficial to dry and oily skins. This is explained by the fact that the cleanser is indeed not a soap, which sometimes has an unhappy effect on dry complexions, but is a solidified cream in cake form.

Furthermore, since sulphur is one of the elements of the body, the colloidal sulphur in the cleanser harmonizes with the organic structure of the cells. Consequently, it seems to react on different complexions in ratio to the complexion itself. That is, oil glands in a dry skin seem to be stimulated, while excess oil from over-active glands seems to be stemmed.

This minor miracle also takes place in one and the same complexion, according to Miss Donohue. Some faces tend to have dry skin on the cheeks and around the eyes, whereas the area around the nostrils and on the forehead may be oily and shiny. The cleanser and complexion brush appear to correct this condition, by apparently regulating oil secretion. This aspect of the complexion twins makes them ideal for keeping down the "shine" so prevalent in Summer.

The cleanser has additional virtues. Because of its high colloidal sulphur content, it is an antiseptic with ingredients that offer healing properties. You'll find that blemishes on your face seem to disappear more quickly with the use of this colloidal sulphur. We feel it's only fair to warn you that, if your skin is not in good condition, it is apt to give off an odor when you use the cleanser. As the skin clears, the odor fades.

Among Miss Donohue's other products, we find her Blush Cream the most intriguing. It gives you a pinky-pretty glow that you'll adore. But to lay the foundation for a good firm complexion, you really should try the complexion twins!

Bette Davis, seventeenth in *Glamour's* portrait series, on vacation in Honolulu. Miss Davis, First Lady of the Cinema, is now starring with Charles Boyer in "All This and Heaven Too." Send fifteen cents to *Glamour*, Greenwich, Conn., for a portrait reprint, suitable for framing

PHOTOGRAPH BY PAN-PACIFIC PRESS



An important drama

"Foreign Correspondent"

A Walter Wanger Production
With Joel McCrea, Herbert Marshall,
Laraine Day, Albert Basserman
and Eduardo Cianelli



LARAINE DAY, JOEL MCCREA AND HERBERT MARSHALL



Blood is spilled in Amsterdam and the prelude to reporter Johnny Jones' story is written



Laraine Day (extreme left) listens closely as Herbert Marshall addresses a pacifist luncheon



Laraine Day and Joel McCrea discover a mutual attraction while Eddie Conrad smiles sourly

MORE drastically than any producer's whim and more rapidly than any scenarist's typewriter, the war in Europe has run a flaming red pencil through the script of "Foreign Correspondent," the celluloid interpretation of "Personal History," Vincent Sheean's autobiographical best seller of a few years back.

Purchased for the screen by Walter Wanger, the story and title were changed in the studio prior to the German invasion of Holland. The picture was "in the can." when the latest Nazi blitzkrieg forced Wanger to shoot first one, then a second and finally a third ending. The finished product bears very little resemblance to the Sheean book, but it makes one of the year's most exciting motion pictures.

Paced by the taut, suspenseful direction of portly, slow-moving Alfred Hitchcock ("Rebecca," "The Lady Vanishes"), "Foreign Correspondent" tells the story of American reporter Johnny Jones (Joel McCrea), who goes abroad to solve a series of mysterious events taking place in several European capitals. He arrives in Amsterdam in time to witness the assassination of a man believed to be Van Meer, a Dutch cabinet minister. In pursuit of the murderer he uncovers a deeper plot, crosses the path of Stephen Fisher (Herbert Marshall), a self-styled pacifist, and his daughter (Laraine Day). With the fuse of war sputtering, Jones' search takes him across half Europe, leads him through a maze of kidnappings, espionage and fifth column activities to a trick climax.

As in all Hitchcock films, this one is a director's picture, basing its appeal on an ever-quickening tempo and a plot peppered with surprises. Joel McCrea gives a slick, competent performance, and Herbert Marshall, as the masquerading fifth columnist, turns in an especially good job of thespionage. There is good acting by Laraine Day, one of the screen's most promising young ladies, and by Albert Basserman, the Dr. Koch of "Dr. Ehrlich's Magic Bullet." Others in the cast: George Sanders, as a British reporter; Eddie Conrad; Edmund Gwenn and Eduardo Cianelli in typically lethal rôles. Robert Benchley also appears in his favorite characterization—that of a rum-soaked journalist.

"Foreign Correspondent" weaves an absorbing adventure story out of yesterday's headlines.

An important musical

"New Moon"

An M-G-M Production
With Jeanette MacDonald,
Nelson Eddy, Grant Mitchell,
H. B. Warner, Mary Boland
and George Zucco



NELSON EDDY, JEANETTE MACDONALD IN "NEW MOON"



Grant Mitchell differs with Jeanette on the identity of the newly arrived plantation slave



Her nerves on edge, Jeanette MacDonald gives her aunt (Mary Boland) a bad turn



The happy ending—Jeanette MacDonald and Nelson Eddy united at last—as they always are

EACH succeeding Jeanette MacDonald-Nelson Eddy motion picture is an event for the film-goer. Some have been excellent ("Naughty Marietta," "Rose Marie"), some bad ("Sweethearts," "Maytime"). Thanks to one of the loveliest scores composed for an operetta and the fact that both principals were never in better voice, "New Moon" falls into the first classification.

The story of any musical, screen or stage, is usually only a framework on which to hang as much melody as possible. The plot of "New Moon" is no exception—it serves as a not too believable excuse for richly costumed ladies and gentlemen to promenade back and forth in their courtliest Eighteenth Century manner, bursting into song at the drop of a plumed hat. But it is lovely song, Sigmund Romberg's best, and never rendered more beautifully than by the MacDonald-Eddy combination. By herself Miss MacDonald sings the popular "Lover Come Back To Me," "Rondelet," "One Kiss," "Paree," and with Nelson Eddy, "Wanting You." Eddy has several rousing solos—"Stout-hearted Men," and the gentler "Softly As In The Morning Sunrise." Choruses supplement the other numbers.

"New Moon" has for its story the tale of Marianne de Beaumanoir (Jeanette MacDonald), a belle of the court of Louis XVI en route from Paris to New Orleans to inspect a recently inherited plantation. In the hold of the ship, among a motley collection of bondsmen who are to be sold into slavery on docking, is a political enemy of the King, the disguised Duc de Villiers (Nelson Eddy) who is escaping execution.

No astute cinema-goer need be told that Villiers is sold to Marianne's plantation as a new slave, that they fall in love despite their apparent difference in station and that a visitor from France reveals the Duc's true identity. De Villiers seizes a boat in the harbor and flees with a band of rebellious bondsmen. Marianne sails for France but her vessel, bearing a cargo of one hundred brides for the colonists of Martinique, is overtaken by the Duc's ship which is now cruising the seas as a pirate craft. A storm wrecks the entire party on an island where the pirates wed the intended colonial wives and de Villiers marries Marianne. A French ship brings the news that the French Revolution has removed all reasons for de Villiers remaining in exile.

August



POCKETS UP all over these short alfalfa cloth overalls, $2, and their striped broadcloth shirt, $1.95. Woodward and Lothrop, Washington, D. C.



DAISIES TELL as trimming for a spun rayon princess dress. They're piqué, appliquéd down the front. A "Pat Perkins" dress, $3.98. At leading stores



GAY DECEIVER—the skirt of this white rayon sharkskin covers the one-piece play-suit with pleated shorts. $2.98. At the Hecht Co., Washington, D. C.



HIGH SKIRT SCORE—zip the front and you're wearing culottes. Striped cotton percale, a one-piece "Trousarobe" for $1.98 at Bloomingdale's, New York



SQUARE SHOOTING neck and a slit back lift this white piqué dress to summer stardom. Full skirt and multi-colored belt, $4. Chas. A. Stevens, Chicago

Bolin

additions

Your tired mid-season wardrobe will like the fresh flavor in this bright batch of bargains, guaranteed not to strain your budget



SLACK SEASON brings a man-tailored suit of rayon and cotton. Blouse has convertible neckline. $5.95. Oppenheim Collins, New York; Philadelphia



SADDLE-STITCHED STAR—a slack suit of Du Pont spun rayon and silk. Two patch pockets trim the loose overblouse. Costs $2.98. At leading stores



HANGOVER BLOUSE to go with shorts or slacks, with the biggest patch pockets ever. It's rainbow-striped seersucker, and only $1. Leading stores



DOUBLE FEATURE—this striped cotton two-piece stars both quilted jacket and dirndl skirt. Pleated piqué trims the neckline. $3.98, Macy's, New York



ONE-PIECE WINNER. This striped cotton chambray shines as skirt or culottes at the twist of a button. Sport action back, $3.98. At leading stores

WHAT'S YOUR SUMMER M. Q.? (Manners Quotient)

A searching quiz on hot-weather conduct that may reveal why you weren't asked back

	A	B	C	D
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
Total				

SINCE manners are prone to melt like chocolates in the Summer, here's a chance to review yours while you're right on the crest of the heat-wave. We've designed a quiz to probe your social soul, and the verdicts are delivered in a most unmannerly (editorial license) manner. Imagine yourself in each of the following situations, check the way you would act, then mark your A, B, C or D on the scoreboard above, in line with the question's number. Total the A's, B's, C's and D's, and for your manners analysis—turn cautiously to page 64.



A charming young man takes you roof-dancing. During the floor show, the tango dancer selects partners from the crowd. He whisks them through the mad steps of the tango, adding to their confusion and embarrassment with funny asides to the audience. He selects you. What would you do?

- **A** Smilingly plead a headache and flatly but politely refuse all entreaties
- **B** Try laughingly to beg off, but finally consent to dance with him
- **C** Dance quick as a bunny, making a few bright cracks to the crowd yourself
- **D** Jump at the chance to steal the limelight from a professional entertainer

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This is one of those charming community week-ends where it rains day and night. You and the others are trying to enjoy yourselves anyway when your young man (or husband) gets set on doing something *he* wants to do but no one else does. He is obviously making a nuisance of himself. What is your solution?

- **A** Avoid any "domestic" altercation and sit quiet as a mouse in spite of everything
- **B** Try to tease him into behaving, but give him heck when you get him home
- **C** Wait until you're alone, then scold him for spoiling everyone's fun
- **D** Speak to him then and there in front of the others, for he's really in the wrong

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You're playing tennis with some acquaintances whom you'd like very much to like you. You're a little bit nervous and consequently play the worst tennis you've ever played in your life. You serve doubles, the ball goes over the backstop, it's awful. In an effort to save face, what would you do?

- **A** Preserve a mortified silence and give up after the first few apologies
- **B** Make a couple of jokes about your game and try not to get in the others' way
- **C** Apologize steadily, insisting that you *never* play tennis this badly
- **D** Mutter darkly about your luck and chase the ball frantically all over the court

---



It's a swell picnic, and after supper you decide to go wading. Everything is very jolly until one of the boys starts skipping stones at the girls and splashing everybody's clothes. The skipping becomes general, then violent, and finally you begin to get soaked. How would you handle the situation?

- **A** Gather up your dripping skirts and withdraw without saying anything
- **B** Make a few acid remarks to the ringleaders and beat a retreat to dry land
- **C** Pout prettily at the naughty boys and chuck a stone or two yourself
- **D** Snatch up a handful of stones and determinedly try to drown those meanies



One moonlight night two couples of you go boating in the park. The other girl, whom you've just met, suggests that you girls row. You readily agree, only to discover that she can't row at all. She evidently wants to display her cunning feminine helplessness. What would be your solution?

A Row manfully, letting her giggle and make you look like an Amazon

B Tactfully insist that her date could surely teach her better than you

C Come right out with, "Hey! What do you think I am—a galley slave?"

D Mimic her kittenish helplessness, hoping to show her up for a nit-wit

---



The roller skating is fast and furious amongst your party on the crowded Mall one Saturday afternoon, the only trouble being that you're not such a good skater. Everyone else is whipping in and out of the crowd playing tag. You are definitely out of your class. What would you do?

A Make your date skate off without you while you cautiously scuff along alone

B Try valiantly to keep up with the crowd, but under your own skating power

C Clutch your date for support and skate hard, falling every three steps

D Just swing onto your date and let him tug. If you move, it's when he pulls you

---



You're sitting under the stars at an outdoor concert with a brand-new and highly eligible man. Music, which you know nothing about, bores you but he loves it. The program is a somewhat heavy one, so the evening seems interminably long. In an effort not to get the fidgets, what would you do?

A Sit at rigid attention, trying to appear mesmerized

B Listen idly but quietly, figuring what to say afterwards

C Have him get you a pillow, candy, a souvenir book to read

D Mention quite often during the program how much you *love* music

---



At a swimming party at the country club, you're in the enviable position of being the only girl who can dive. The hostess' beau also dives beautifully, so you two share the spotlight. He's obviously enchanted and it's great fun until you see your hostess' bright green face. What would your solution be?

A Say to the boy, "I guess we're showing off too much. We had better stop."

B Persuade some of the less expert divers to try to dive with the two of you

C Keep diving until you can wangle a future date with the young man

D Show off to your heart's content. Besides, all's fair in Love, etc.



You dearly love to fish. One day you're invited out to do some trout fishing by a man who likes nice, homey girls distinctly inferior to masculine prowess in any of the more virile sports. Unfortunately, all the trout go for your line. In the face of this unprecedented situation, what would you do?

A Get a headache the minute the trout's partiality becomes evident

B Quietly take the fly off your hook to discourage the silly things

C Catch 'em as fast as you can, but have the good grace not to boast

D Haul 'em in hand-over-fist, gloating over your wonderful, wonderful luck

---



You and your date (5′ 1″ tall) drop into a bar for a nightcap. The man standing next to you happens to be a wee bit squiffed and feeling very friendly. He likes you right away, he says, and persists in trying to talk to you. People are beginning to stare. What tack would you take?

A Push your drink away and depart in double-quick time, dragging your date

B Exchange places with your date and steadfastly ignore the other man

C Have a little fun by playing up to him when you see that it amuses the crowd

D Appeal to your date, trying to lure the little fellow into defending you

---



As you're strolling home from town one Summer afternoon, Mike sails past in his new roadster and asks to take you for a ride. You gleefully hop in, never thinking how ill-prepared you are to streak down an open road at 70 m.p.h. The sun is scorching, the wind a gale. What would you do?

A Stuff your streaming hair under your hat and grimly hang onto it

B Take off your hat, borrow Mike's handkerchief to bind up your tresses

C Take off your hat and let your hair whip wildly about your face

D Preserve your chic by sweetly asking Mike to be a lamb and put the top up

---



Since you're a fairly intelligent young woman, you can understand a simple game like baseball. But Horace doesn't think so. He likes to think you're a cute little Gracie Allen whom he can quote to all his friends, so he explains every play in detail. How do you respond?

A Let him rave on, mumbling "mmm" and "uh-mmmmm" periodically

B Play your part to the hilt, saying every really dumb thing you can think of

C Get a little snippish and explain you've only watched baseball since you were two

D Tell Horace he can take a moron next time, but to shut up for now

FIRECRACKER FADS

Basic prescription for coolness,
—brilliant red accessories
to dramatize your summer whites





STARFISH BELT of patent leather à la Schiaparelli. Buckle in back. $1.50. Abraham & Straus, B'klyn



SWISS SHAWL, sheer challis with yarn fringe to fling over shoulders. $3.98. Saks-34th, New York



PURSE KIT, a rayon moire carryall, enamel compact, comb case. All $1. Lord & Taylor, New York



PARASOL, frivolous dotted Swiss with organdie ruffle and wooden handle. $3. McCreery's, New York



TIE-AROUND belt of stitched synthetic straw. Stripes accent tiny waists. $1. B. Altman, New York



FLOWER PURSE, detachable hand-crocheted posies for lapel or hair. $1.50. L. S. Ayres, Indianapolis



FIRECRACKER necklace of beads is very patriotic a $2. Bloomingdale's, New



MAKE-UP of powder, lipstick and rouge in a fireeracker casing by DuBarry, $1.95. All leading stores



LAPEL LIGHTER, $2.95. At Hammacher Schlemmer. Necklace, $1.98. Bloomingdale's, New York



BUTTON-UP BAG, reversib fastens on toyo bag. Thus in-one. $3. Stern's in Ne

BACK YARD PARTIES



Norma Shearer's beach party

THE screen's Perfect Lady, Norma Shearer, has a passion for mermaiding. Since Miss Shearer, whom you will next see in "Escape," spends a lot of time at Malibu, it's inevitable that her beach house, the scene of her "back yard" parties, is one of the loveliest there.

Her guests, invited by telephone, drift in just before one o'clock on a Sunday dressed in slacks and armed with bathing suits. Some take a dip in the pool before lunch, while others splash in the surf afterwards. Lunch is served on the broad terrace overlooking the ocean, and the buffet table is usually decorated in yellow, a Shearer favorite.

Miss Shearer serves a sort of breakfast-lunch combined, but of such dimensions that none of her company can move for a good two hours thereafter. A typically lavish menu is hot wheatcakes with country sausage, broiled lamb chops, omelette with kidneys *au burgundy*, asparagus, mixed green salad, chilled sliced fruit, and coffee.

The kidneys *au burgundy* are famous—so famous, in fact, that we got the recipe for you. Soak the kidneys in milk. Dry, then slice and flour them. Frizzle in bacon fat with salt, pepper, onions, one bay leaf, one clove. Pour two cups burgundy over them, cover and cook until tender.

A Shearer gathering might include Merle Oberon, Alexander Korda, the Darryl Zanucks, the Charles Boyers, the Gary Coopers, Tyrone Power and Annabella, Joan Bennett, Walter Wanger, and that famous party-maker, Elsa Maxwell.

George Raft's garden party

GEORGE RAFT is a man of few parties. When he does have one, it is casual, easy-going, intimate. In the Summer, he holds them outside in his palatial gardens, which were landscaped under his own supervision. His estate is really surrounded by a fence, but his "back yard" is still not exactly homefolksy. He and his guests make up for the formality of place by informality of dress.

His menus are of the rugged, he-man type, his special favorite being broiled filet mignon with mushrooms. He never plans a party menu, nor does he ever try to decorate. He just invites the people a week ahead of time, tells the cook, and forgets about it.

He rallies to the cause in time to supervise the making of the pâté de foie gras, however, because in that respect he has a reputation to uphold.



Raft learned the recipe for his imitation pâté when he was in the South of France.

It calls for one pound of fresh calves' liver, four chopped truffles (or two-thirds cup chopped pistachio nuts), one tablespoon grated onion, two tablespoons mayonnaise, two tablespoons butter or bacon fat, salt, pepper, and garlic. Fry sliced liver two minutes on each side in butter or bacon fat, then grind it very fine. Mix it with chopped truffles (or nuts) in a bowl rubbed with garlic, pour over it the fat in which the liver was sautéed. Season, let it cool, and serve on crisp crackers.

Raft, appearing soon in "They Drive by Night," usually includes among his guests James Cagney and Fred Astaire.

Ann Sheridan's horseback-riding party

ALTHOUGH she shook the dust of Texas from her shoes some years ago, Ann Sheridan still has it in her blood. Her two great loves are horses and Mexican food. So it isn't surprising that Miss Sheridan lives in a Spanish house, entertains with riding parties of a Sunday afternoon, and serves Mexican food in her patio afterward.

The patio is splashed with brilliant colors—a gay peasant cloth on the long table centered with bright orange-and-red shell flowers, and set with vivid Mexican pottery. Mexican serenaders add even more color as well as music.

Her supper is all-Mexican. It usually includes *enchiladas*, *tamales*, *frijoles* (fried brown beans), *tacos* filled with green salad and chicken, and *tostados* or toasted *tortillas*. You have to be enamoured of Mexican food to like it in the Summer, but when you do, you do!

Here is the recipe for an excellent Mexican dessert, something not easy to find. It's called *camote y piña*. It requires one pound cooked sweet potatoes, one cup fresh pineapple (ground fine), one and one-third cups sugar, two egg yolks, one-half cup nut meats. Mash potatoes through sieve, add drained pineapple, sugar. Stir constantly over slow fire for quarter-hour. When thickened and smooth, add well-beaten egg yolks. Stir over low flame for five minutes. Pour in shallow dish, garnish with nuts.

Miss Sheridan's guests seldom number more than ten. You'd usually find Ann Sothern, Roger Pryor, Ida Lupino, Louis Hayward, and non-professionals. Her next film is "They Drive by Night."

OF THE STARS

Come Summer, Hollywood follows a popular American custom—and has some glamourous ideas that you can copy



Otto Kruger's night barbecues

BARBECUES de luxe, staged on a lawn spangled with colored lanterns, are Otto Kruger's specialty. That slender, gentle gentleman, whom you last saw in "Seventeen," has built into the side of his patio a special barbecue pit with which he can veritably work wonders. He always acts as the head chef.

The menu is headed by barbecued appetizers in the form of cheese sandwiches and tiny hot dogs on little rolls. Then comes another Kruger triumph—huge bowls of French fried potatoes and onions. His steaks are the envy of all the other barbecue-specialists in Hollywood.

And here's his secret: The steaks are soaked in olive oil with olive chippings and garlic curls about half an hour; then barbecued crisp on both sides. After being brushed with salt, pepper, and onion sauce, they are placed in a shallow pan and allowed to simmer slowly over the barbecue pit, never passing the medium rare stage. With the steaks goes an abundant, crisp, tossed green salad.

Kruger's parties usually include about twenty people. They come from all ranks in the motion picture industry, from stars to prop men. Among his special friends are the Frank Morgans, Robert Young and Donald Woods, and always some writers, directors and musicians.

The guests do just as they please. Some play cards, some badminton, some swim in the lighted pool, and some just talk shop. A favorite gathering place is on the cushioned benches surrounding the illuminated goldfish pond. On Summer nights, yarns are told that make even the goldfish take notice!

Jackie Cooper's Sunday soiree

THAT curly-headed sub-deb thrill, Jackie Cooper, is one of Hollywood's more nonchalant hosts. He invites the kids over for a Sunday afternoon romp in the swimming pool and play room, and dignifies proceedings by calling the party a "soirée." An idea he got from the crudite Henry Aldrich, maybe, since he's making a Paramount film by that name.

The gang, we understand, is pretty well limited to the swimming pool, tile-floored play room and patio on orders from headquarters (alias Mrs. Cooper) in the interests of preserving a home.

Supper, served in the patio, is very simple. It amounts to a good substantial picnic—about the only thing to fill up young 'uns after a couple of hours' play. Everything is on a gargantuan scale for young appetites.

There is a huge platter of cold meats, one of green vegetable salad, one of potato chips and cheese sticks, one of assorted sandwiches, and one of piping hot baked potatoes which have been cut in half, the inside scooped out and whipped up with butter and chopped chives and put back, and great pitchers of milk and grape juice. The big thrill comes when, after supper, Squire Cooper escorts his guests to the bar. He whips up the most divine ice cream sodas and sundaes!



Company reads like a roster of famous youngsters—Judy Garland, Mickey Rooney, Bonita Granville, Dick Winslow, the Mauch twins, Buddy Peper, Ann Gillis and other of the cinema's younger notables—although they conceal it perfectly.

Dolores del Rio's continental dinner

BECAUSE Dolores del Rio is a native of Mexico, and because many of her friends are a part of Hollywood's international set. Miss del Rio is fond of what she calls "continental" dinners. The guest list is nationally varied, and so is the menu. She tries to serve a native dish from each country represented.

Miss del Rio, whom you saw last in "Man from Dakota," doesn't actually stage her parties out-of-doors, but the effect is the same—the entire end of her dining room is a great bay window opening out over a bluff. The table centerpiece is a bowl of gardenias and place cards are tiny flags . . . French for Charles Boyer, Lily Damita, Irish for Errol Flynn, German for Marlene Dietrich, American for the Gary Coopers.

Dinner is elegant. It begins with *rici e bise*, a rich Italian soup. Then comes Russian *blini* with caviar, pheasant *en cocotte*, asparagus in the Australian manner, an American salad of lettuce, tangerines, lemons and tomatoes, and *roscas à la notillas* for dessert.

Of all these delicacies, we believe the last, a Spanish pastry, is the easiest for you to try. Cover some puff pastry with a pint of milk in a saucepan, flavor with vanilla. Bring to a boil and simmer a few minutes. Work together four eggs, seven ounces sugar, pinch salt, two and one-half ounces flour. When thoroughly mixed, gradually add milk; stir until smooth. Then place over low flame, stir until mixture comes to boil. Stir two minutes longer. Pour into bowl, chill, serve with whipped cream.

Heat-defying hair-do's for you

Three cool coiffures from Hollywood and two designed especially for Glamour by the studios of Joan Clair







Star Patricia Morison in long hair-do

IF you want to look cool and feel cool despite the thermometer's evident ambition to take off for Mars, find yourself a Summer coiffure. Don't smother under a shoulder-length mop just because you're used to it. Snip it off, or do it up, or just pull it away from your face. But *do* something! No Summer measure costs less or helps more.

We show you five cool, simple coiffures—two on the opposite page designed exclusively for *Glamour* in the New York studios of Joan Clair, eminent hair authority and president of Clairol, Inc., and three directly from Hollywood. If you don't feel up to working one out for yourself, take a picture to your hairdresser and ask for a carbon-copy.

At the left is Patricia Morison, soon to be seen in "Rangers of Fortune," who shows you three views of her long, lovely hair done up in a sophisticated evening coiffure. Below, Laraine Day, currently appearing in "Foreign Correspondent," models a crisp, fresh young hair-do that will probably have you reaching for the scissors in two minutes flat. At the bottom of the opposite page Fay Holden, who plays the mother in "Andy Hardy Meets Débutante," wears a cool coiffure for older women—one mature enough for dignity, yet young enough for vanity.

The two large pictures of shoulder-length and up-swept hair styles on the opposite page are from the Clairol Studios. The more formal one on the left is distinguished for its clean, away-from-the-temples line, its pompadour and the criss-crossing of the hair on top and at back. The one on the right also emphasizes the pompadour, but much of its charm lies in the fact that it's coolly short. Hair is set in deep waves and swept to the side, where it ends in a swirl of flat ringlets.



Hollywood coiffure for shorter hair, modeled by Laraine Day



Glamour's pompadour, criss-crossed curls



Glamour's side-swirled coiffure with deep waves



Hollywood hair-style for older women, worn by Fay Holden

Midsummer Night-Life

You'll be the Lorelei of the Country Club these sultry Summer nights in a clinging sheath of Celanese rayon jersey . . . cut to accent figure, white to accent pale gold skin. Shoulders decorous, décolletage daring, midriff bright with gold appliqué. $12.95. Franklin Simon, New York; Carson Pirie Scott, Chicago





LEMUS

Two dresses to make you the hub of your universe. Left, a navy polka-dotted rayon satin, finished in white piqué. Under $17. E. T. Slattery, Boston; The Emporium, San Francisco. Right, the beloved shirtwaist, in eyelet rayon jersey. $17.95. Saks-34th Street in New York and Julius Garfinckel, Washington, D. C.

Décolleté or Dinner

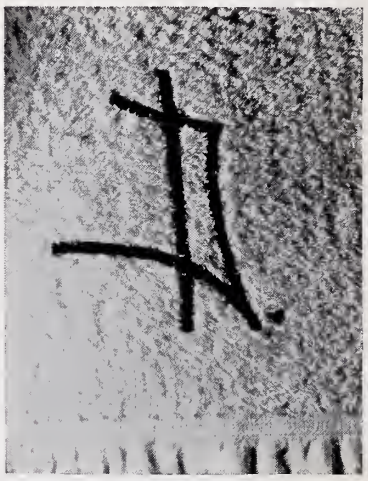
Some signs



Norma Shearer

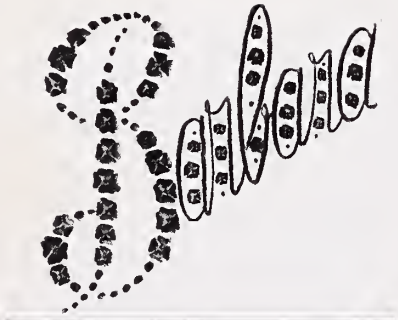
Norma Shearer's monogram crops up in different shapes and sizes throughout her home, but it's invariably clean-cut and simple. Upper left, dark green initials, "T" for Thalberg, on green linen napkin. Next, ink-black on beige bath towel, and "Norma"—black on matching beige bath rug.

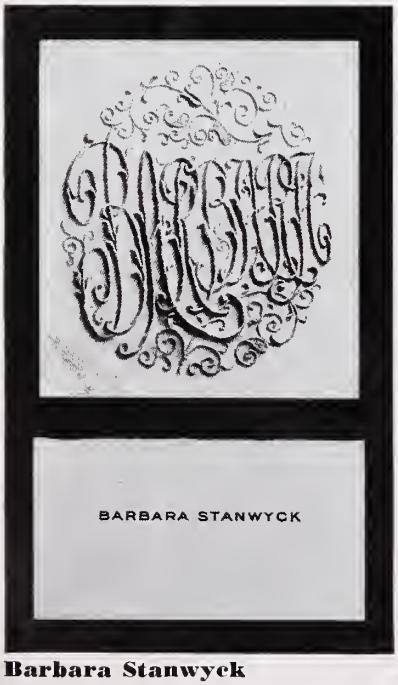
Dolores del Rio's initials on her personal belongings are all alike, and all like her—striking, dramatic. The sweeping, modern letter "D," which you see at the right on a white bath towel, makes all her possessions doubly characteristic of her.



Dolores del Rio

Barbara Stanwyck's marks run the gamut from lacy to austere, as you can see at left below. "Barbara," at top, is spelled out with tiny green flowers embroidered on a white kerchief, while the next one is fragile white on white. Both in startling contrast to her severe note paper (below).





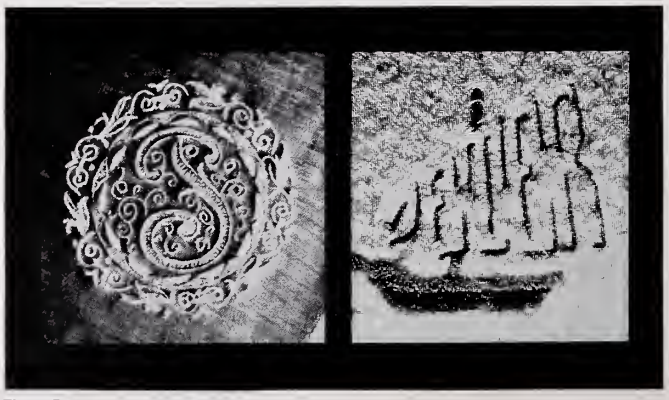
Barbara Stanwyck

Claudette Colbert's stamp of ownership is as French as herself. She likes the unusual in color as well as design. At right, you see (top) interwoven initials in white on a red guest towel. "P" is for Pressman, her married name. Below it, a white handkerchief fancifully embroidered in white.



Claudette Colbert

Paulette Goddard's monograms are more than a mark of possession. They're an art. Directly below you see two examples of the originality discernible even in the way Miss G. wears her skipper's cap. Left, a yellow-and-gold design housing the letter "P" on a black linen kerchief. Right, white bath towel bordered in blue with her nickname "Peter" as the sails on a red-and-blue boat.



Paulette Goddard

of the stars

A selection of monograms from Hollywood's great to give you ideas for a mark of your own



Robert Taylor

Robert Taylor's insignia stands out sharp yet unpretentious. It's unaffected and masculine, as you'll notice at left on a beige bath towel (top) initialed in maroon. Below is a white silk tuxedo scarf monogrammed "B" for "Bob" in white, outlined in black.

Irene Dunne's style of monogram, in keeping with her notable good taste, varies with the object it adorns. At right, you see bulky, informal initials ("G" for her married name, Griffin) on a colored handkerchief and on a white handkerchief, a delicately worked "Irene" wafted by a bluebird.

Constance Bennett's letter of distinction is a single "C," as you can see at the left below. Here the two first-initial "C's," intertwined back-to-back, are embroidered in pale blue on a white linen handkerchief, with Miss Bennett's crest poised above them.

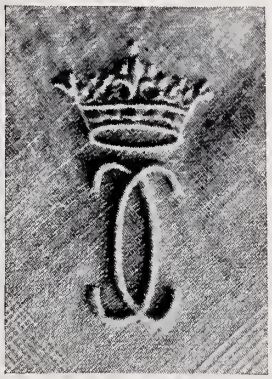
Douglas Fairbanks, Jr.'s marks on his personal items are numerous and novel, for the most part. At right, his monogram in red on his black velvet lounging slippers. Next, a blue linen centerpiece adorned with the initials of Mr. Fairbanks' wife, Mary Lee, worked into the top of the flower design. Bottom, white breakfast napkins bound in red, with morning greetings to each of them.

Olivia de Havilland's monogram is feminine and fragile, as you might expect. Her filmy evening handkerchiefs are the sort that make heirlooms. At the far left (bottom), a white chiffon dance handkerchief with two cupids embroidered on either side of the letter "H." Next, a pale pink chiffon hanky with an exquisite monogram.

PAAL PHOTOGRAPHS



Irene Dunne



Constance Bennett



Douglas Fairbanks, Jr.



Olivia de Havilland

Good morning Douglas
Good morning, Mary Lee

"Through the looking glass"

Why get that way



Sun well but wisely this summer—guard fall beauty by being careful now

GOOD old summertime is a good time to age an unnecessary ten years—but you won't have to if you're smart about it. Oh, of course everyone will have instructions for you on how to "recover" from vacation—but you don't *need* to need them. Start fall planning now, and give yourself a chance.

Strolling through a shady lane, after the old song, is a fine idea. But there are plenty of other things to do when there's no shade handy. Remember the streaky, sun-dried hair, the irregular tan, the splitting fingernails and rough knuckles of last September—and resolve not to "get in a state" again. We've discovered some preparations for you to help along in your beauty campaign.

Why forget that hair can burn? The sun won't have a chance to burn yours if you take care of it. Sun is a marvelous tonic for both hair and scalp, but remember to guard against over-exposure. There are lotions to spray along hair strands that will help you laugh at the threat of bleaching and drying.

Ogilvie Sisters' "Protecsun" is one of these blessings—an even film of it applied whenever you plan to spend any time in the sun will save a great deal of trouble later. $1. And Parker Herbex No. 3 does duty both as protection and reconditioner, also $1. Both of these excellent lotions help keep hair more manageable. They are most satisfactorily applied with an atomizer though it's possible to resort to the palms of your hands.

Why get an uneven tan? Smooth tan looks better coming and going. Look at the guide-posts to a smooth finish, remembering that a mottled effect would blight a beauty queen. You needn't peel or get sun-wrinkles. The trick is knowing what to do. A bonnet with a brim is a help—but you can't wear it swimming.

Rose Laird's "Tanalogne" helps keep skin soft and supple but lets you tan. It's a light-bodied lotion, easy to smooth on. $1. Max Factor's "Pancake Make-up" is another good sun-dodger at $1.50. An admirable lubricating cream is Botany's "Pure Lanolin." Two sizes, 59 cents and $1. And "Hollywood Wings," small patches of adhesive, to stick on at night, work wonders in discouraging sun-wrinkles. 35 cents and $1.

Why have "horny" hands and nails? Give your hands as much care as you do your face, and the problem's gone with the breeze. Watch your nails and knuckles and don't forget that cuticles count. Hand care is a habit that's easy to get into, and one that always pays big dividends in beauty.

Use a good nail brush as often as you wash your hands. London House has them from 75 cents to $3.75. Regular use of your Glazo Cuticle Cream will cut down remarkably on your crop of hang-nails. It's 25 cents. "Tiptex" is a long step toward the perfect nails you long for—it's a colorless liquid to apply under or over polish, and helps prevent both breaking and splitting. $1.

Why count summer your loss? It's just as easy to make it gain beauty for you. You won't need weeks of repairs and corrections if you'll just spend a few minutes of each lazy summer day in being careful. Stick to beauty routines and you won't fail fall tests. Don't let yourself go.

Perhaps you've already found the perfect solution to your own summer beauty-care questions. You may already have the habit of taking care of disaster long before it happens. Our congratulations to you if it's true. You're a rare and an extraordinarily sensible young woman. But if you've been as careless as most of the rest of us, make a set of good resolutions now. Good luck—but don't count on luck alone.

Robert Taylor

Eighteenth in the *Glamour* series of star portraits in color, he is currently working in M-G-M's "Escape" with Norma Shearer. The film will be released in the early fall but whether Robert Taylor plans to wear the mustache that his fans liked in "Waterloo Bridge" is an unanswered question.

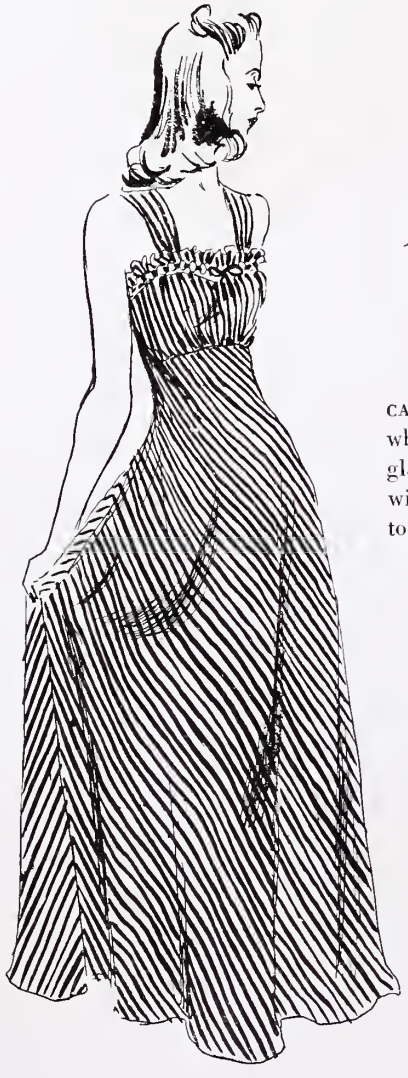
LAZLO WILLINGER



Summer sleeping

An air-cooled presentation of opposing schools of thought— Gowns versus Pajamas





CANDY STRIPES (above, left) in red-and-white, cool as a peppermint stick. Everglade gown in sheer, feather-light batiste with baby-fine hand-smocking. It tubs to perfection. About $2. Leading stores



BLUE PIN DOTS (above, right) on white batiste for lasses who love frills and flounces. A lace-edged ruffle flirts about the square neck, making graceful shoulder caps. About $2. Leading stores



RED, WHITE AND BLUE STRIPES (above) swirl airily over this gown of Bemberg rayon. Of Empire flavor, its ribbon-run, ruffled bodice is cut like an evening gown. About $3. Lord and Taylor, New York

WHITE SATIN FLOWERS (right) appliquéd on a tea-rose gown, all-hand-made of pure dye silk. Smooth against the skin, a gown for a lady. About $4. Bloomingdale's, New York; Mandel Bros., Chicago

SHARP, SUDDEN STRIPES (left) in navy and white are the dashingest pj's of the year. By Carter, the rayon jersey slacks will set you back $2.50, the bra will cost $1.25. At The Dayton Co., Minneapolis

GREEN POLKA DOTS (below) sprinkled on sheer white cotton in pajamas like a mischievous Pierrette's. Ruffles at shoulders and waistline add a sweet touch. Yours for about $2, at Ivey's, Asheville



A SCENE FROM "TURNABOUT"—CAROLE LANDIS AND JOHN HUBBARD SWAP RÔLES

TAFFY-YELLOW SHORTS and shirt (above) to sleep as cool as an Eskimo Pie. They're Munsingwear's contribution, made of rayon jersey. Shirt and long slacks are $3; shorts, $1. Marshall Field, Chicago

GARDEN-FRESH FLOWERS (right) on white rayon crêpe make a bed of roses for hot-weather sleeping. The loose, breezy jacket is iced with lace, the trousers are full. $3. Famous-Barr in St. Louis

"Brigham Young" at location

Sixty miles from Hollywood 20th Century-Fox films a chapter of American history



Visitors allowed—Annabella sits in one of the prairie wagons to chat with husband Tyrone Power. His rôle is Jonathan Kent

PAAL PHOTOGRAPHS



Director Henry Hathaway gives Power his instructions for the next scene, as he measures camera-distance



The old dinner pail is a box-lunch today, packed by the studio commissary. There's starvation in the film, but none on the lot. Ty Power tips back in his chair to enjoy his meal, seems to have a corner on milk



Darnell snowstorm. Don't watch for this shot in the finished picture. Linda controls the snowflakes here, but can't stop them in the pictured winter



Brigham Young has his hair-do touched up by one of the make-up department. This is Dean Jagger, in character for title rôle

Linda Darnell plays Zina Webb, the only non-Mormon major part. She finds plenty to do between takes, and expects to finish this sweater by the time the picture is completed. While the company stays at Big Bear, California, for shooting, she tries to catch up on reading, but finds her script leaves little time

HURRELL



A glimpse of Elizabethan glamour: Brenda Marshall, Errol Flynn

Because men were brave and women were beautiful in the days of good Queen Bess, we give our blessing to the union (cinema) of Errol Flynn and the lovely Brenda Marshall in "The Sea Hawk," Warners' thrilling tale of England's victory over the Spanish Armada

MODEL GIRL

Lillian Fox, who takes a good picture, poses for a portrait of what every young career girl would like to achieve—Success



LILLIAN FOX, MODEL GIRL FOR MODELS

PEOPLE were always telling Lillian Fox, a pert young lady who went to Bay Ridge High School in Brooklyn, that she looked marvelously well in a snapshot. Why didn't she become a model? Well. for one thing, Lillian thought, if you were a model and made money, all well and good, but if you tried to become one and failed, that would only prove you were conceited. Then she happened to talk to a classmate whose little brother was modeling for child advertisements. This little boy, boasted her classmate, earned as much as $40 a month. That was too much money for Lillian to ignore, and disregarding whatever might be said about her delusions of grandeur, she decided to give the matter serious thought.

Being a photographer's model, she was sure, would be by far the most fascinating and glamourous occupation in the world. After all, hadn't she been interested in clothes and make-up, and loved playing masquerade since she was ten? Her father, Captain Lester C. Fox, arched one eyebrow slightly but made no strenuous objections. So one bright day she walked into the office of the redoubtable John Powers Agency, shy, hopeful—the model of a young girl looking for a job.

DESPITE the enthusiasm of her friends over her photogenic talents, Mr. Powers' reaction was considerably more reserved. He glanced at her dark hair, piquante features, told her to go to a hair-stylist whose address he furnished, then to have photographs taken by Lincoln McCabe. A little bit dashed, Lillian had her coiffure revamped and obediently brought back a set of pictures. Powers looked at them, nodded, stuck them in the file and Lillian began waiting.

For two long months she waited. She divided her time between sitting on the model bench in the Powers office and making the rounds of the commercial photographers. Invariably nothing happened.

Sitting on the bench as she did, Lillian must have had plenty of time to wonder whether the whole thing were worth it. Suppose she did make a success, what were the rewards? She soon found out. Watching a wide variety of beautiful girls tripping back and forth over the parqueted ante-room floor of the Powers office, Lillian learned that the wage scale for successful models is higher, on the average, than that of girls in other professions. The largest number of models in the success category make from $50 to $60 a week. The next step up is a smaller group earning $75 to $90, while a greatly reduced number average $100 to $125 weekly. At the very peak of the profession, a handful of girls make $200 a week or even more. Even for these, Lillian pondered, there was a seamy side. Since the heaviest demand is for young-looking women, few models pose for more than five or six years. There are exceptions but these are rare.

AT long last Lillian got her first job—an assignment which most girls consider the acme of modeling. She was chosen to appear in an Old Gold Cigarette advertisement. It was to be an outdoor shot, working with photographer Halleck Finley. Thrilling as the prospect was, it almost discouraged her from ever modeling again.

It started out as a jinx job. First, traffic made her late for the appointment. Then, after she got there, it was discovered that the store had sent the wrong clothes and the actual shooting was held up for two hours until the right ones were delivered. Everything was ready at last and Lillian took her pose—at which time photographer Finley and camera took the opportunity of falling into the river. A new camera and almost a new photographer had to be set up, and they finally succeeded in getting some shots, one of which was accepted and used.

After this harrowing experience Lillian was convinced that her luck had changed. But it hadn't. She sat another month waiting for her next assignment

and three weeks more for the one after that. On the bench next to her, also waiting for an assignment, was a man named Harry Conover, another Powers model. He decided finally that they had both done enough waiting and that he would devote his time exclusively to selling her to photographers as a special model with unusual possibilities. The Fox-Conover combination clicked, and its success within one year was the main factor which decided Conover to start a model agency of his own.

MOST of Lillian's first jobs were "college-type" photos for use chiefly in sports clothes advertisements or illustrations for younger women's magazines. Although Lillian never went to college, after six months of this work she felt as though she were more qualified for a baccalaureate than any graduate of Vassar. She estimates she must have worn at least a hundred pairs of saddle oxfords, a few hundred beige sweaters, and her hair was continually being photographed blowing in the breeze. This was fairly lucrative work but a bit restricted.

Graduating into more varied modeling was a slow process. For one thing she found her lack of height (Lillian measures only 5 ft. 3″) a real obstacle to straight fashion photography. She was considered much too short by strict model standards. But a set of hat photographs for a fashion magazine proved an open sesame into the sophisticated style field. Her proportions were so good, photographers soon found that she was perfect for almost any type of fashion picture. As a successful model Lillian Fox had arrived.

But what of a model's social life?

"Yes, the stories you've heard about the whirl a New York model gets are true," Lillian Fox says. "A John Powers model on a man's arm today, is a greater boost to his ego than a Ziegfeld girl ever was. But being rushed isn't the main danger. The real peril is in the possibility of getting a swelled head. Girls who go to the top too fast are the ones who must be careful. A lot of them are saved by a sense of humor and ordinary common sense. There isn't as much fan mail as a minor motion picture star gets because a model in an advertisement is nameless, and a busy telephone doesn't seem important for long. Not many girls go so far as to let social activities interfere with their working hours."

One girl, however, *did* let them interfere—just once. Her name was Lillian Fox and it happened at a party in the summer of 1938 when she met Phil Ickelheimer, a tall young investment banker. But it wasn't until January 1940 that she married the boy and went on a honeymoon to Phoenix, Palm Springs and Hollywood. Today she spends most of her time in gardening, and directing her household at Sands Point, Long Island, filling in with painting, swimming, tennis, golf—and, yes, modeling. She still models once or twice each month, but it is a luxury now rather than a real career. Her sister Shirley, who works with Harry Conover, does most of the posing for the Fox family these days.

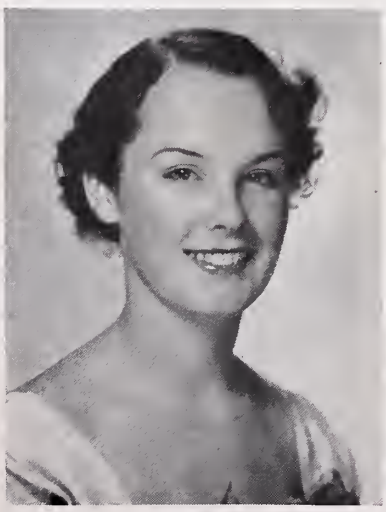
IN her career (Lillian celebrated her fifth professional anniversary this June), she has seen a great many would-be models walk through the doors of the John Powers Agency. She watched girls flash to the top in no time at all, saw others after weeks of weary waiting give up the struggle and disappear. From her experience and the experience of others, she formulated a few simple axioms any girl who wishes to model would do well to follow.

Common sense, Lillian thinks, could save out-of-town girls bent on a modeling career much time, much expense and much heartbreak.

"Be honest with your mirror," advises Lillian. "Don't discount your defects by finding similar ones in successful actresses and models. Get your home town photographer to make a few commercial pictures of you and send them with three or four snapshots to a few of the New York model agencies. Wait for an encouraging letter before going to town. Until the railroads reduce their rates, a postage stamp is still cheaper than even a one-way ticket.

"Most important asset for a girl is to look natural in front of the camera—if you can't, no matter how beautiful you are, you'll never be a good model. Prepare to spend most of your money on clothes—looking prosperous is the best means towards staying prosperous. Learn to keep one position under hot lights for hours, and remember a model's working week is very often seven days long."

Tough? Perhaps—but being a wife is the only career for which Lillian Fox would ever give up her modeling.



LILLIAN FOX—FIRST PHOTO, 1935



LILLIAN FOX, "RED BOOK" COVER GIRL, 1940

→

BAKER PHOTOGRAPH



Hollywood Designs

Three pages of new designs for sewing to fill any gaps in your summer wardrobe

Hollywood Design No. 463

Description on following page.

Blueprint for sizes 12 to 20; 30 to 38.

Other views and information on page 58

Summer



HOLLYWOOD DESIGN NO. 458 FOR A COURT BEAUTY



479



483

HOLLYWOOD DESIGN NO. 458 is a princesse play-dress and shorts of peppermint-pink rayon sharkskin (at Gimbel's, New York). Buttons up front, bares knees to summer sun. Designed for sizes 12 to 20; 30 to 38

HOLLYWOOD DESIGN NO. 463 shown on preceding page. Red-and-white striped rayon crêpe for blouse, white Celanese rayon jersey for trousers. Fabrics, Gimbels, New York. Designed for sizes 12 to 20; 30 to 38

HOLLYWOOD DESIGN NO. 479 is a dark sheer, a "must have" for torrid days. The bodice is soft, the midriff is tiny, the skirt is flared. N.B.—a dark slip under this. Designed for sizes 12 to 20; 30 to 38

HOLLYWOOD DESIGN NO. 483 is a flower-sprigged piqué evening gown plus a fringed shawl to shelter your shoulders. The moulded bodice sets off the mile-wide skirt. Designed for sizes 12 to 18; 30 to 36

stitching

**Six more Hollywood Designs,
ranging from courts to courting,
to help you ply your needle to new heights
of fashion in the summer of 1940**

BAKER



HOLLYWOOD DESIGN NO. 1979 FOR OVER-THE-TEACUPS WEAR





HOLLYWOOD DESIGN NO. 1979 for the country club terrace. It's an Onandaga garden-gay flower print. Note the sleek bodice and midriff—pocketed skirt. It's a "Sew-Simple" dress. Designed for sizes 12 to 20; 30 to 38

HOLLYWOOD DESIGN NO. 478 lets you grin at the temperature for it's a polka-dot sheer with long, full sleeves and patch pockets poised on the gathered-front skirt. The low V-neck-line is cool. It's designed for sizes 14 to 20; 32 to 42

HOLLYWOOD DESIGN NO. 1782 proposes to make you pretty as a picture. Bow-decked neck-line and an enormous skirt complete with a dust ruffle. Dotted Swiss is suggested for this frock. It is designed for sizes 12 to 20; and 30 to 38

For other views and information, see page 68

Anita Louise—a story book bride

Star weds Maurice Adler, at the Los Angeles home of Mr. and Mrs. Ray Dodge



THE BRIDE GIVES HER NEW HUSBAND THE FIRST KISS AFTER THE CEREMONY

A PICTURE from a book of fairy tales came to life as Hollywood's Anita Louise became the bride of Maurice (Buddy) Adler, M-G-M writer. All gowns were adapted from the costume picture, "The Howards of Virginia."

Anita's blond loveliness was enhanced by a gown of ivory moire and satin, with bodice of Duchesse lace. Her tulle veil fell from a cap of rose-point and valley lilies, and Chantilly lace fringed her colonial bouquet. Attendants Mrs. Ray Dodge, Mrs. Louis Hayward (Ida Lupino), Mrs. Richard Goldstone, Wendy Barrie and Joan Perry wore white faille satin, with ribbon bows matching the graduated violet shades in their bouquets. Mrs. Peter Whitehead, Anita's mother, wore flesh-colored mousseline de soie.

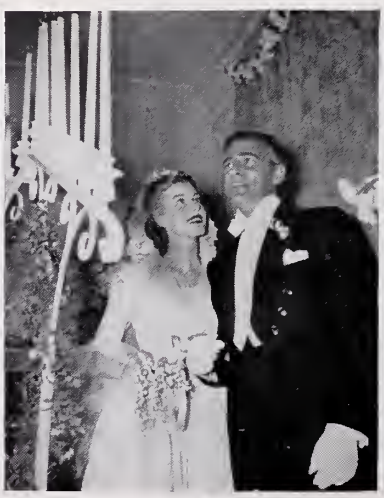


BRIDE AND ATTENDANTS, IN THE DRAWING ROOM OF THE DODGE HOME

PAAL PHOTOGRAPHS



NEWLYWEDS AT THE BUFFET SUPPER



ANITA SMILES UP AT HER HUSBAND



SHE ASCENDS TO TOSS HER BOUQUET

IT'S YOUR SUMMER

(Continued from page 15) roof gardens. Very few men, by the way, can Make Decisions about where to go and what to do for the evening. Unless your gent vociferously fears the Managing Type, he'll love you for coming up with something more specific than "Oh, whatever *you* want to do, Mortimer." Suggest things that are fun, things that are gay and laughter-making, even if they take a bit of energy. You're going to be hot anyway, so try to be as un-tired as possible. Even if he's dead on his feet, he doesn't like having you dead on yours. He likes to feel, be it ever so subconsciously, that you're a strong woman and he's drawing strength from you, the leech.

And just a quick word that I *hope* you don't need—anent the extra summer need for extra summer daintiness. Fresh bits of white frou-frou around your neck are particularly luscious then, but oh my dear, be sure they're fresh-from-the-ice-box-fresh. Fresh flowers are a wonderfully fetching touch, but stick to the hardy breeds like crisp white carnations that won't go brownish on you in half an hour. Did you know that you could sport a handsome live carnation on each shoulder—and that makes an eye-catching dish—for less than a quarter? Well you know it now, so no excuses please.

Well, this is no place, way at the end here, to be burying my dictum on Summer Romances, but I want to leave it with you anyway. A man notoriously fails to mean a lot of the goo he says in the Summer. Period. No tears, now. It's a good system for them. So don't go bemoaning it. Just appropriate it as your own, too. *You* look moon-eyed and stricken just as he does. But *you* reserve a cool calculating I-don't-mean-this-*too*-hard-either place in your own pulsating little heart. It'll be a defense for you afterward if he cools off. More likely, it'll be the provocative stimulus he needs to work harder. He'll be far less anxious to take off at the Summer's end if he sees he isn't going to leave any sodden, blubbering crushed soul behind. He might even not take off at all.

COVER GIRL

Hedy Lamarr, whose raven hair and magnolia complexion upset Hollywood's applecart of brown-skinned blonds, glorifies our cover in a classic blouse of rayon jersey just the color of buttercups. Leading stores. Coral-color necklace, five strands, at Franklin Simon in New York; Broadway Dept. Store in Los Angeles. Miss Lamarr will appear next in M-G-M's "Boom Town."

for **HAIRFREE** *summer loveliness...*



use IMRA,

odorless, painless cosmetic depilatory!

This summer, be your loveliest, most feminine self in revealing play clothes. Use IMRA* to solve the hair-on-legs-and-arms problem! This amazing, new, cosmetic depilatory removes unwanted hair swiftly, surely, *sweetly*. It's *odorless*...and *painless*, too!

IMRA is a new type of formula *eliminating disagreeable chemical odor.* It's a pure, snow-white cream, scented with a light perfume.

It goes on easily, stays on briefly, *washes* off quickly. It feels cool, *nice* on the skin. There's *no offensive odor* to bother you or haunt the room. Skin is left *free of unwanted hair...* feminine! There's no stubble to bristle through sheer hose.

Ask for IMRA at fine drug and department stores. Three generous sizes, 65c, $1.00 and $1.25. *Or send in the coupon for generous trial tube.*

parfums chevalier garde, inc.

distributors

730 FIFTH AVENUE • NEW YORK

Good beauty shops now feature a splendid professional IMRA *treatment!*



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Please send me the trial tube of IMRA. *I enclose 25c to cover cost of packing, postage, etc.*

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back to
TOWN
back to
FASHION
back to
GLAMOUR

September means football, leaves turning, a crisp new note in the air.

And the most refreshing thing to think about in August is what you'll wear in the Fall. What you'll do.

Glamour Magazine is there with the right suggestions—ready for your return to the urban life with a sparkling "Back To Town" issue.

Features:—"We Came To Town"—a factual article on four rising career girls, complete with an illustrated dawn-to-dusk schedule including the budget book!

How do men really like women to dress? At last a factual answer—for co-eds and career girls! Glamour knows because Glamour quizzed both college editors and young business executives. The answers, all signed and certified, are presented in a clever Glamour chart.

And of course, the latest up-to-the-minute news about your favorite motion picture stars. Two GLAMOUR star Color Portraits... Two important new movies..."Through the looking Glass."

Back to Town! Back to Glamour!

GLAMOUR
at your newsstand. 15c

WHAT'S YOUR SUMMER M. Q.?

Analyses in answer to quiz, page 38

INSTRUCTIONS: Total the letters in your score board. If true to type, you'll have a preponderance of one letter; so read the manners analysis below for that letter. If two letters total the same, you're a betwixt-and-between; and you'll have to figure yourself out by reading the analyses for both of the letters. Come on now, and no cheating!

A. Your manners are marvelous. You're a well-bred, gently nurtured girl who is *so* well-bred and *so* gently nurtured that you don't get much fun out of life. You're (sorry) definitely on the "stick" side. If you're not careful, you'll find yourself in the dreaded "nice girl" class. You know—"She's a nice girl, but the woods are full of them." Everyone likes you . . . goodness knows you give no one cause to *dis*like you . . . but no one is frantic about you, and that's no fun. You're invited practically everywhere because you're too nice to leave out, but you're always asked to come with the most insignificant male, or the dowdiest rushee, or the married man whose wife is out of town. The hostess feels comfortably certain that you'd be nice to the Devil. You're the girl, in short, who might profit very pleasantly by being witchy on occasion.

B. Somehow, you manage to combine basic good manners with an engaging sense of humor. This is the happiest of happy mediums. Your manners are excellent—you never hurt anyone's feelings, you don't make a spectacle of yourself, but you're still a barrel of fun. You don't let anyone ride roughshod over you because she's rude and you aren't. You neatly but politely put offenders in their place. You're also looking out for your own good time. You're not a snake, but you realize that every girl has her own way to make in this man's world and you proceed accordingly. Because you do have a sense of humor and a feeling for the other fellow, you are exceedingly popular with both men and women. Your M. Q. is tops.

C. You're a lot of fun, you are—but a little bit of you goes a long way. Your manners are not what they could be, for you're definitely on the rowdy side—but you're amusing. Because you take your fun where you find it—regardless of who thinks what—there are a host of people (especially women) who'd like to see you take a social toboggan. You're not a very good sport, either. When things aren't going your way—when you're not getting all the attention—you're apt to sulk. If you could temper your great love of shining and try to act more like a lady, your vivacity would make you a real belle.

D. You're the girl who can't keep a beau and wonders why. We can tell you—you embarrass him with your mis-directed efforts at cuteness, make him mad with your lack of tact, and wear him out with your effusions. Unfortunately, you are determined to be the life of the party, and your ideas of what's funny don't jibe with the crowd's. Besides, there are lots of men who have violent aversions to escorting the Life of the Party to anything. If you stopped to think how some of your antics look to others, you would probably slow down considerably. Your manners, we're afraid, are in desperate need of renovating.

COOL, HUH?

(Continued from page 29) she also takes a bottle of perfume which cost us a week's salary, and begins sloshing some of it on the back of her heels. "This," she answers our incredulous stare, "feels perfectly grand."

Supper is very pleasant. All those tasty dishes, no trouble to make and just right for the hot weather, are truly delicious. They're no trouble to make because somebody else made them the night before—a very sensible way of avoiding a stroke. The salad smacks just a little of Chanel No. 5—the perfume having spilled into the dressing but, after all, it's *French* dressing. Once the table is cleared, we pile all the dishes into a nice cool stack in the kitchen sink and leave them—a highly recommended hot-weather device. "And now," says the young lady rhetorically, "how would you like to take me roof-dancing?" So roof-dancing it is.

It's a moderately expensive roof with a well-known orchestra supplying the music. The place is jammed and the open roof idea is limited to six glass windows on the far side of the room. Over the frenzied activities of the next hour we will mercifully draw a veil, but just for the record, have you ever tried to dance a *cool* rumba?

Ah, yes, New York (substitute Kansas City, St. Louis, Cincinnati) is the best summer resort in the world—but as far as we're concerned, it's the *last* resort.

CHARMERS AT HOME

Leila Ernst models two house-robes



Leila Ernst, a pretty Paramount starlet whom you'll see next in "Henry Aldrich," wears a house-robe of Everfast glazed chintz called "American Way," as quaint and pretty as a sentimental ballad. Square neck is ruffled, and the wide skirt could house a hoop. $15. Franklin Simon, New York. Strawbridge and Clothier, Philadelphia, and R. H. Stearns, Boston

Miss Ernst shows you something new to wear at home—for the benefit of your own ego, or for the benefit of others when company calls. It's dubbed "trousarobe"—loose, flowing lounging pajamas that look like a skirt when the zipper (from waist to knee) is zipped. In flower-printed rayon or giddy percales, it has a sweetheart neckline and three-quarter sleeves. A mere $5, at McCreery's, New York





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STAR TRADE-MARKS IN STYLE

LAST month the editors of *Glamour* proved how movies affect the styles of the nation. The following is to demonstrate how styles affect the movie stars—from an ignorant male point of view.

Consider Miss Dorothy Lamour. Miss Lamour without her sarong (despite her "Johnny Apollo" performance in "civvies") would be as unthinkable as a Martini without an olive or a picture about India without C. Aubrey Smith.

Ever since her appearance in "Hurricane," in which a sarong got equal billing with Jon Hall and a high wind, Miss Lamour's star has been in the ascendant. The sarong, incidentally, has done all right too, becoming a national institution in the United States and a quaint importation in the South Sea Islands, where, until reintroduced by Miss Lamour, it was as rare as a ski parka.

Then there is Barbara Stanwyck. Not within the memory of man, woman or babe unborn (naturally) has Miss Stanwyck appeared in a picture without a tailored suit. Several years ago any kind would do, but after her marriage she refused to wear anything but a Robert Taylored suit. As a result, Barbara Stanwyck and Bob Taylor are the happiest couple in Hollywood.

Lupe Velez is another one who goes around with a fashion trade-mark—a window in her clothing at her midriff just about where the top of her bolero jacket ends and the top of her skirt begins. Known to her friends in the movies and on the stage as The Great Divide, the sunburned stretch of tummy makes Lupe an attractively marked woman. This costume characteristic is in great demand at all the resorts this Summer and Miss Velez should get due credit for it. It was a swell idea.

Many of the movie stars, of course, make their greatest style impressions off the screen, but it has always been in the great cinema tradition to make your big fashion splash in the picture itself. Going as far back as 1916 when William Fox produced "A Fool There Was," starring Theda Bara, the movie principal and the clothes she wore in her vehicles were inseparable. After Miss Bara burst upon the scene in all her sultry glory—Oriental head-dresses, trailing sleeves, bangles, crescents, stars and stray incense pots—she could never disassociate herself from any of these props. If she had ever appeared on the screen in a 1916 version of the latest thing, nobody would have paid to see her.

There are two screen actresses who cling to their particular mode of dress for no defensible reason. If Jane Withers ever wants to grow up to any decent romantic parts in pictures, the first thing she should do is get rid of her old saddle oxfords. If we did not know Miss Withers was a growing girl, we'd swear she'd had them on since the first day she broke into pictures.

And, of course, we're waiting for that particular high wind which will some day tear Billie Burke's diaphanous costumes to shreds. No picture with Billie Burke in it boasts less than three thousand dresses, all especially made for her out of light cheese cloth, blowing gaily in the studio-made breeze. It *looks* like cheese cloth.

Men, since they are restricted as to variety of dress, don't tend to become as style-typed as women. A notable exception is Adolphe Menjou, who never used to appear on a movie lot unless completely attired in full dress. Menjou certainly could wear white tie and tails, everyone admitted, but they seriously doubted he could wear anything else. A nasty rumor was circulated at one time that the *real* Adolphe Menjou had died, and it was a double in Menjou's dress suit who was playing all his parts. Menjou was forced to nail this canard by appearing in "The Front Page" with his tie askew and a crushed felt hat on the back of his head. He was unrecognizable. People walked out, demanding their money back and charging the management with misrepresentation. This created such a scandal that when "The Front Page" was re-made, they called it "His Girl Friday" with Cary Grant cast quietly in the Menjou rôle.

Another male, whom it would be positively fatal to dress differently, is Johnny Weissmuller, the masculine version of Dorothy Lamour. Some people insist it would also be disastrous to have Mr. Weissmuller talk, since in his "Tarzan" interpretations he wisely keeps both costume and conversation down to a minimum.

The youngest of the fashion-typed screen stars is pretty Lana Turner who appeared briefly in "They Won't Forget," and was immediately dubbed, "The Sweater Girl." Miss Turner is living proof that you can escape the thraldom of a specific costume. She has since graduated to clinging ballroom gowns, bathing suits, shorts, and will soon be trusted with a plain afternoon dress. She is guaranteed to make the cover of a magazine in anything.

Clothes make the man and, by the same token, the movie star. It's not too hard to believe that when a screen personality loses her following, the changing styles are more to blame than she is. Could she help it if she swept into popularity wearing daringly low-cut dresses and that now fashion cuts them high around the ears?

P. K.

Where you can buy fashions shown in this issue of Glamour

Prices vary slightly throughout the country

Pages 24 and 25

BIRDSEYE PIQUÉ SUIT

New York City ..... R. H. Macy & Co. Inc.
So. Norwalk, Conn. ..... Babette Shop

RAYON SHARKSKIN DRESS

Baltimore, Md. ..... Hutzler Bros. Co.
Los Angeles, Cal. ..... J. J. Haggerty Stores, Inc.
New York City ..... Russeks
St. Louis, Mo. ..... Stix, Baer & Fuller Co.

IRISH LINEN PINAFORE DRESS

Atlanta, Ga. ..... Rich's, Inc.
Buffalo, N. Y. ..... L. L. Berger, Inc.
Denver, Colo. ..... Cano Downs Co.
Evansville, Ill. ..... De Jongs, Inc.
Hartford, Conn. ..... Manhattan Shop
Kansas City, Mo. ..... Chasnoff
Little Rock, Ark. ..... M. M. Cohn Co.
New Orleans, La. ..... Gus Mayer Co., Ltd.
New York City ..... Lord & Taylor
St. Louis, Mo. ..... Scruggs-Vandervoort-Barney
St. Paul, Minn. ..... Frank Murphy
Scranton, Pa. ..... The Heinz Store
Seattle, Wash. ..... Frederick & Nelson, Inc.

WAFFLE PIQUÉ PRINCESS STYLE DRESS

Boston, Mass. ..... R. H. Stearns Co.
Bridgeport, Conn. ..... Vogue Shop
Dayton, O. ..... Horn's
Detroit, Mich. ..... B. Siegel Co.
New Orleans, La. ..... Gus Mayer Co., Ltd.
New York City ..... Jay-Thorpe, Inc.
St. Louis, Mo. ..... Scruggs-Vandervoort-Barney
Trenton, N. J. ..... Swagger Shop
Washington, D. C. ..... Woodward & Lothrop

Pages 30 and 31

1. SADDLE-STITCHED RAYON JERSEY DRESS

Asheville, N. C. ..... Carroll & Co.
Bluefield, W. Va. ..... Myrtle Mundy
Erie, Pa. ..... Clare Rumball
New York City ..... R. H. Macy & Co. Inc.

2. STAR-BUTTON TRIMMED RAYON JERSEY DRESS

Chicago, Ill. ..... Chas. A. Stevens & Bros.
Detroit, Mich. ..... J. L. Hudson Co.
Hollywood, Cal. ..... Nancy's
Houston, Tex. ..... Smart Shop
Philadelphia, Pa. ..... John Wanamaker
St. Louis, Mo. ..... Stix, Baer & Fuller Co.
San Francisco, Cal. ..... H. Liebes & Co.
Seattle, Wash. ..... Best's Apparel, Inc.
Washington, D. C. ..... Frank R. Jelleff, Inc.

3. 2 PC. SPUN RAYON DRESS, MATCHING BOLERO

Brooklyn, N. Y. ..... Oppenheim, Collins & Co.
New York City ..... Oppenheim, Collins & Co.

4. CELANESE RAYON DRESS, SURPLICE BODICE

Baltimore, Md. ..... Hutzler Bros. Co.
Chicago, Ill. ..... J. Rosenberg
Detroit, Mich. ..... J. L. Hudson Co.
Hollywood, Cal. ..... Nancy's
New York City ..... B. Altman & Co.
St. Louis, Mo. ..... Stix, Baer & Fuller Co.
San Francisco ..... The White House
Waterbury, Conn. ..... Forester's

5. RAYON DUCO DOT DRESS

Akron, O. ..... A. Polsky Co.
Buffalo, N. Y. ..... L. L. Berger, Inc.
Chicago, Ill. ..... Carson Pirie Scott & Co.
Detroit, Mich. ..... D. J. Healy Shops
Washington, D. C. ..... The Hecht Co.

6. RAYON JERSEY DRESS, GOLD-TRIMMED BELT

Boston, Mass. ..... Chandler & Co.
Cleveland, O. ..... Higbee Co.
Chicago, Ill. ..... Ringman Bros. % Hub
Detroit, Mich. ..... Himelhoch Bros. & Co.
New York City ..... Arnold Constable & Co.

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BONANZAS IN BEAUTY

New cosmetics for Summer glamour

THE hotter the weather, the harder the glamour girls work! Sad but true, it's twice as hard to look pretty and placid when you're hot enough to boil out loud. We've spotted a number of items, presented herewith, to help you with your task.

Chevalier Garde offers "Sutra," yours for the basking. Since it *is* made by the Chevalier Garde people, "Sutra" is fragrant as well as effective. It is a sun-tan cream which, its makers insist, so filters the sun's rays that it admits the Vitamin-D producing and tanning rays, while it blocks out burning rays. It comes in tubes in two sizes, 65 cents or $1.

Revlon makes its famous nail essentials even more famous by packaging them in cunning little envelopes called "Mad Money Cases." They're tricky midget purses in faille, shantung and print fabrics, perfect for carrying casual feminine clap-trap like vanities, cigarettes, lipsticks. The little bag *plus* full-sized bottles of Revlon Nail Enamel, Adheron (base coat), and Oily Remover for a mere $1.55. And that's not all you have Revlon to thank for! It has just concocted a luscious Pearl-Glow Nail Enamel that shimmers and gleams like something possessed. Available at usual Revlon prices.

Lechler's Velvet-Stohn gives you an honest-to-goodness simple, easy way to keep yourself beach-worthy. No need to be lazy about removing superfluous hair when all you need do is take a Velvet-Stohn (a disc the size of a powder puff) and rotate it briskly over your skin. Not only easy, but inexpensive! The price, $1.

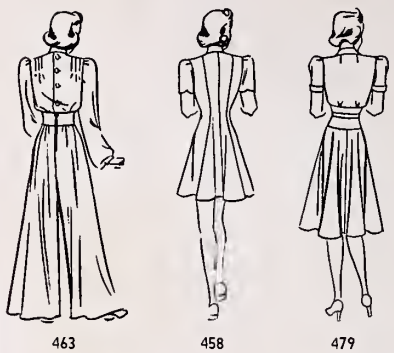
Kurlash contributes a new version of one of its most popular grooming aids—Twissors, the tweezers with scissors handles. This new Twissors has straight instead of curved handles, and is wonderfully easy to work with. It's as precise as a surgeon's scalpel, but costs much less—50 cents.

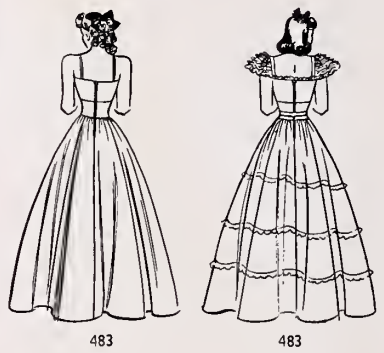
Mode Perfumes presents "Revelry" to spice your Summer fun. It dances across the cosmetic scene without a care in the world—and helps you shed your own! Cologne, talc, and water softener come packaged in a frivolous little box painted with frolicking figures (and perfect for your dressing table) for as little as 50 cents or $1, a set. It's a flower scent.

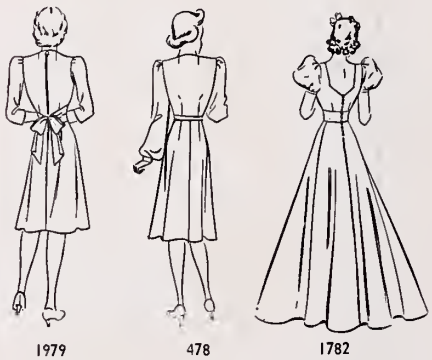
Lenthéric goes gala with "Confetti Pink" lipstick—tenderly pink, flirtatiously feminine in the best man-catching tradition. It's a soft, sweet shade to flatter your Summer pastels, and just right to set off sophisticated town blacks. Yours for $1.

Back View of Designs

Designs on pages 59 to 61







PRICES OF HOLLYWOOD PATTERNS

Hollywood Patterns are sold in department and chain stores in most cities. They may be purchased by mail, postage prepaid, from The Hollywood Pattern Company, Department G-8, Greenwich, Connecticut; in Canada, at department stores; and by mail, from The Hollywood Pattern Service, Department G-8, 133 Jarvis Street, Toronto.

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OF HOLLYWOOD

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October, 15c

Rosalind Russ

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Wins Longed-for Success in Six Weeks





Above, Barbara Lorre in April, with a hidden beauty she didn't know how to express. Right, Barbara in June, with lovely complexion, right make-up, hair soft, silky, and correctly styled.

Popular in radio, talented Barbara Lorre wanted to sing on the stage, in the supper clubs. But she was over-weight, her posture was bad; they told her that her looks wouldn't do. Last April she enrolled in the DuBarry Success Course, was given a personal routine to follow *at home*. At the end of six weeks, she could hardly believe her own mirror. Slender, glamorous, poised and confident, the new Barbara Lorre was immediately engaged to sing at one of the most popular clubs in all New York.

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Mrs. Thelma Watts of Middletown, New York, was proud of her home and family but not of her own appearance, especially her thick hips and thighs. Skeptical at first, like many others, she decided to enroll in the DuBarry Success Course. She was given a personal routine to reduce her weight, correct her posture, streamline her figure, improve her complexion, hair, make-up. In six weeks, at home, she achieved a sparkling, slender loveliness — made herself over! "This adventure in beauty was fun," says Mrs. Watts. "My exercises gave housework a romantic glow. Making beds, washing windows, cleaning floors. all contributed to my new waistline. I look and feel like a new person."

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Please send me the book, "Six Weeks From Tonight," telling all about the DuBarry Home Success Course.

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The Merriest Pair on the Screen in a Great Musical Show!

STRIKE UP THE BAND

with

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JUNE PREISSER • WILLIAM TRACY

Screen Play by John Monks, Jr. & Fred Finklehoffe • Directed by Busby Berkeley

Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture



Paul Whiteman, "King of Jazz," and a flock of peppy personalities!

GLAMOUR
OF HOLLYWOOD

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OCTOBER, 1940

COVER: Rosalind Russell of Universal's "Hired Wife"

FEATURES

A new lease on life 17
New worlds to conquer, *by Peter Kalischer* 19–21
Where to go to grow 22
The sea-going Chaplins 23
It happens in Hollywood 28–29
Eleanor Powell, *Glamour color portrait* 33
Your Town, *by Irene Kittle* 50
George Brent, *Glamour color portrait* 51
Two important new movies 52–53
Hollywood snaps 54–55
"I wrote for the movies," *by Eleanor Harris* 56–57
Modern room, $150 60–61
Victorian room, $150 62–63

FASHIONS

A dress for conquest 18
Rising Star Fashions* 24–27
Everyone needs lots of blouses 30–31
Winter's tale—four pages of coats and suits 34–37
Hats count when you job-hunt 38–39
Frankly pretty clothes 40–41
If you like to knit 42–43
Dark frocks, shining accents 46–49
Fall wardrobe for $35 58
Fall wardrobe for $40 59
Hollywood Designs—Your first silk dress for Fall 64–65
Shower Shedders 66–67

BEAUTY

Beauty check-up 32
Hips versus a slim line 44–45
Through the looking glass 68

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ON THE COVER

Rosalind Russell, movie star, posed especially for Glamour in a costume from Bonwit Teller, New York. For further information concerning the clothes, see page 82

Alice Thompson, *Editor-in-Chief*
Irene Kittle, *Associate Editor*
Charlotte Getleson, *Art Editor*

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RUMOR of Hollywood

Sh-sh-sh! Don't mention it to anyone BUT...Joan Blondell and Dick Powell, Hollywood's happiest married couple, are discussing that fateful word..DIVORCE! More to the point, they're acting up on the subject! In real life? Of course not. We're talking about that amazingly amusing comedy romance of young married life, Paramount's "I Want a Divorce," which, by the way, everybody's talking about. Why? Because Joan and Dick play the starring roles with such complete and heart-delighting success that the critics are saying "This marks a major comeback for the Powell-Blondell starring combine."



You see when Joan and Dick got together with that grand Broadway laugh maker Frank Fay under the laughing direction of Ralph Murphy, something happened! What started as a serious picture turned into a roaring comedy which, though it does take a fine poke at Reno's divorce racket, is first and foremost a completely, yes, we'll use the word, screwball comedy.

Joan Blondell
Dick Powell
in
"I WANT A DIVORCE"
A Paramount Picture
Directed by Ralph Murphy

Autumn Glamour in Wool



AN

Evelyn Alden

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Sizes 9 to 17



Cross dye mixture of wool and rabbit's hair gives this dress the soft feel of a kitten's ear. There's a wide suede-like polo belt, velvet lacings at the neck and a wide skirt that literally flows in beauty. The colors are grey, beige and green. The sizes 10 to 16.

***About* $9**

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GLAMOUR OF HOLLYWOOD
October, 1940

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Volume 4, No. 1



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Red Wine, Pink Lady, True Red



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LEFT: Softness in twin bonds of shirring at the throat...youth in the pert, pleated skirt.

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RIGHT: Silver nailheads on pockets and belt—adding sparkle and vivacity to slim lines.

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Lexington at 59th, New York

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BROADCLOTH BAG WITH FURNITURE HANDLE, $3

Charmer of a snake

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FIVE-FOOT NECKLACE, $4

Lapeliana

To the far right you will find a giraffe so romantic he makes Ferdinand the B. seem a brute. Hand-made of calf with little fur spots, he wears a flower between his teeth, and his eyes are soulfully downcast. $1 for this.

Just to the right are some Lilliputian mitts wrought in black sealskin with immaculate white kid cuffs. They give your tweed suit lapel a flippant touch, costing you but $1. Both they and the giraffe, Lord and Taylor, New York



LILLIPUTIAN MITTS, ROMANTIC GIRAFFE, $1

Glamour Aisle

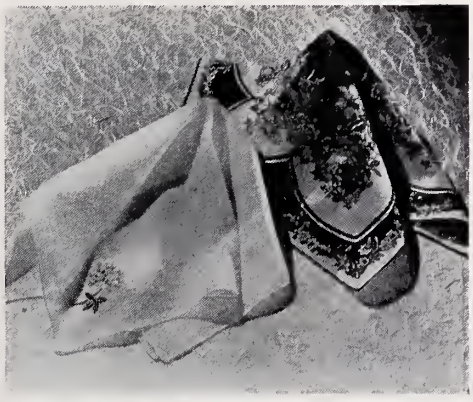


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For adornment

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Bath bag

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MUGS ON BEER MUGS, $1.85 EACH

Beer mugs

We give you mugs on mugs for amusing tippling. No longer is the face on the bar-room floor, but on these nice, eapacious beer mugs—as witness the Parson and the Street-car Conductor. Shades of the old Toby mugs, but with a double-barreled load of satire in caricature. These gents have hats to use as ashtrays, and to keep them from looking too addle-headed when empty (alas!). Six types of faces, $1.85 eaeh. Bar Mart, 56 West 45th St., New York



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CAST: Robert Montgomery, Constance Cummings, Sir Seymour Hicks, Joan Kemp-Welch
DIRECTED by Arthur Woods
PRODUCED by M-G-M

Whether you're a Dorothy Sayers fan or not, you'll enjoy this screening of her latest thriller. Flippant Lord Peter will turn many a girl's head



The Return of Frank James

CAST: Henry Fonda, Gene Tierney, Jackie Cooper, Ernest Whitman, John Carradine
DIRECTED by Fritz Lang
PRODUCED by 20th Century-Fox

A dramatic sequel to "Jesse James." Swearing revenge for his brother's murder, Frank James relentlessly trails the bandits who get what they deserve



Rhythm on the River

CAST: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant, Oscar Shaw
DIRECTED by Victor Schertzinger
PRODUCED by Paramount

Amiable, golden-voiced Bing Crosby and dainty little Mary Martin are successfully teamed for the first time in this informal musical frolic



The Howards of Virginia

CAST: Cary Grant, Martha Scott, Sir Cedric Hardwicke, Alan Marshall
DIRECTED by John Goodman
PRODUCED by Frank Lloyd (Columbia)

Soul-stirring drama of early Virginia when persevering faith for the land conquered love and the wilderness and brought freedom from the Red Coats



Hired Wife

CAST: Rosalind Russell, Brian Aherne, Virginia Bruce, Robert Benchley
DIRECTED by William Seiter
PRODUCED by Universal Pictures

Even a serious young man is affected by the Spring. This one suffers from "blonde fever." Result: extraordinary entanglements and hilarious escapades



Money and the Woman

CAST: Jeffrey Lynn, Brenda Marshall, Roger Pryor, John Litel, Lee Patrick
DIRECTED by William K. Howard
PRODUCED by William Jacobs (Warner Bros.)

Story of a bank executive who, given an investigating job, discovers a theft and brings the criminals to justice. Fast moving and well acted


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HER 8TH GREAT HIT
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The Emporium	San Francisco, Calif.	J. N. Adam & Co.	Buffalo, N. Y.

For name and address of store nearest you write CAROL CRAIG FASHIONS, 501 Seventh Ave., N. Y. C.

NEW MOVIES



The Westerner

CAST: Gary Cooper, Walter Brennan, Doris Davenport, Fred Stone, Forrest Tucker
DIRECTED by William Wyler
PRODUCED by Samuel Goldwyn (United Artists)

Texas in the legendary Eighties when a long-standing feud between pioneer farmers and cattlemen was settled by a man more fearless than the rest



Spring Parade

CAST: Deanna Durbin, Robert Cummings, Mischa Auer, Anne Gwynne, S. Z. Sakall
DIRECTED by Henry Koster
PRODUCED by Joe Pasternak (Universal Pictures)

This gay, lilting comedy is as fresh and sweet as a morning in September, and Deanna Durbin as the little peasant girl will steal your heart away



Brigham Young

CAST: Tyrone Power, Linda Darnell, Dean Jagger, Brian Donlevy, Jane Darwell
DIRECTED by Henry Hathaway
PRODUCED by 20th Century-Fox

The magnificently courageous Odyssey of the Mormons whose sublime faith neither hunger nor death could shake, and who found their promised land

NEW MOVIES



Flowing Gold

CAST: John Garfield, Pat O'Brien, Frances Farmer, Raymond Walburn, Cliff Edwards
DIRECTED by Alfred Green
PRODUCED by Warner Bros.

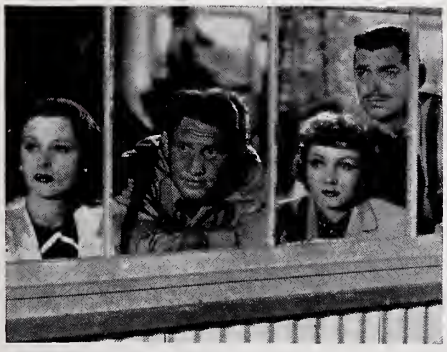
Fugitive Garfield meets Frances Farmer. She restores his confidence, helps him turn over new leaf. Love story with background of oil boom



Lucky Partners

CAST: Ronald Colman, Ginger Rogers, Spring Byington, Cecilia Loftus, Billy Gilbert
DIRECTED by Lewis Milestone
PRODUCED by RKO-Radio Pictures

Love in a garret is more romantic than suburban comfort, so Ginger Rogers doesn't scruple to jilt her steady beau for an artist. Light comedy



Boom Town

CAST: Clark Gable, Claudette Colbert, Spencer Tracy, Hedy Lamarr, Frank Morgan
DIRECTED by Jack Conway
PRODUCED by Sam Zimbalist (M-G-M)

Epic drama of men who realized the tremendous power of Black Gold and stubbornly fought their way through misery and poverty to immense wealth

ANNA NEAGLE *in* RKO-Radio's "QUEEN OF DESTINY"



Find New Beauty in Your Mirror!

TRY PAN-CAKE MAKE-UP

Haven't you often wished for just one make-up that would answer all your problems? Then try Pan-Cake Make-Up!.. It's utterly different and thousands of women say it's perfect because...

★ *It creates a new complexion by imparting a lovely, youthful-looking color tone*
★ *It helps conceal tiny complexion faults*
★ *It imparts a soft, smooth, cameo finish*
★ *It stays on for hours without re-powdering.*

Originated for Technicolor pictures by *Max Factor Hollywood*, Pan-Cake Make-Up has become today's new make-up fashion. The very first time you try it your mirror will reveal a lovelier you.

Max Factor
★HOLLYWOOD

Kitty Foyle

W. C. G. CLASSICS



Have you met Kitty Foyle . . . the girl all America is talking about? She's the prototype of 5,000,000 W. C. G.s (White Collar Girls). She is the American Career Girl . . . at business, at school, at home and at play. She is the girl to whom the creative thinking of America's finest designers is suddenly being devoted, in the development of clothes and accessories, that are smart, purposeful, casual in feeling and classic in their undated styling.

You will find that KITTY FOYLE W. C. G. CLASSICS are adapted and styled for the purse of moderate means.



The illustration on this page is a "Kitty Foyle Classic" dress made of Celanese "Grand Star", with pin-tucked bodice, sleeves and pockets. Additional belt of self material. By Rudolph-Marged.
Sizes, 12-20.....about $15.00

Fitted reefer style coat by Londonderry. Shirt waist collar. High 22" back vent. Botany fabric.
Sizes, 10-20.....about $20.00

Hats by Hinchley.....about $5.00
Gloves by Alexette.....about $2.00

Look for the KITTY FOYLE label at these stores, or write to

KITTY FOYLE W. C. G. CLASSICS
128 West 31st Street, New York City

R. H. MACY—NEW YORK CITY

Akron, Ohio.....The C. H. Yeager Company
Allentown, Penna.....Hess Brothers
Auburn, New York.....The Big Store
Augusta, Georgia.....J. B. White & Co.
Aurora, Illinois.....Block & Kuhl Company
Boston, Mass.....Gilchrist Company
Bristol, Conn.....The Muzzy Brothers Co.
Buffalo, New York.....E. W. Edwards & Son
Butte, Montana.....The Hennessy Co.
Chicago, Illinois.....Wiebeldt Stores, Inc.
Cincinnati, Ohio.....The McAlpin Company
Covington, Ky.....The John R. Coppin Co.
Dallas, Texas.....Sanger Bros.
Danville, Illinois.....Block & Kuhl Company
Davenport, Iowa.....M. L. Parker Company
Dayton, Ohio.....Elder & Johnson Company
Decatur, Illinois.....Block & Kuhl Company
Denver, Colorado.....The Joslin D. G. Co.
Detroit, Michigan.....The Ernest Kern Co.
Duluth, Minn. Duluth Glass Block Store Co.
Elizabeth, New Jersey.....Levy Brothers
Fargo, North Dakota.....Herbst Dept. Store
Forth Worth, Texas.....W. C. Stripling Co.
Grand Rapids, Mich. Wurzburg Dry Goods Co.
Great Falls, Montana.....Strain Brothers, Inc.
Hartford, Conn.....Wise, Smith & Company
Herkimer, New York.....H. G. Munger Co., Inc.
Hollywood, Cal. The Broadway-Hollywood
Indianapolis, Ind.....The Wm. H. Block Co.
Jamaica, Long Island.....Geriz, Long Island
Johnstown, Penna.....Penn Traffic Co.
Joliet, Illinois.....Block & Kuhl Company
Kansas City, Missouri.....The Jones Store
Lafayette, Indiana.....Losh & Heae Co.
Lansing, Mich.....F. N. Arbaugh Company
Lexington, Ky. The Mitchell, Baker, Smith Co.
Long Beach, California.....Buffums'
Los Angeles, Cal.....The Broadway
Louisville, Kentucky.....J. Bacon & Sons
Meadville, Pennsylvania.....Crawford County Dry Goods Co.
Moline, Illinois.....Block & Kuhl Company
Montgomery, Alabama.....Montgomery Fair
Nashville, Tennessee.....The Castner-Knott Dry Goods Company
Oakland, California.....Kahn's
Oklahoma City, Oklahoma.....Halliburton's
Omahn, Nebraska.....J. L. Brandeis & Sons
Paiaesville, Ohio.....Gail G. Grant, Inc.
Peoria, Illinois.....Block & Kuhl Company
Pittsfield, Mass.....England Brothers, Inc.
Portland, Oregon.....Olds, Wortman & King
Providence, R. I.....The Shepard Company
Quincy, Illinois.....Block & Kuhl Company
Rochester, N. Y.....E. W. Edwards & Son
Rockford, Illinois.....Block & Kuhl Company
Rutland, Vermont.....The Vogue
Salt Lake City, Utah.....Keith-O'Brien, Inc.
Seattle, Wash., MacDougall & Southwick Co.
Sioux Falls, S. D.....Pastle Brothers, Inc.
South Bend, Ind.....George Wyman & Co.
Syracuse, N. Y.....E. W. Edwards & Son
Tacoma, Wash.....Rhodes Brothers
Terre Haute, Ind.....The Root Store
Toledo, Ohio.....The Lion Dry Goods Co.
Trenton, New Jersey.....S. P. Dunham & Co.
Tulsa, Oklahoma.....The Vandever Dry Goods Co., Inc.
Union City, N. J.....A. Holthausen
Uniontown, Pa.....Wright-Metzler Company
Warren, Pa.....Metzger-Wright Company
Washington, Pa.....Coldwell Store, Inc.
Waterbury, Conn., The Howland-Hughes Co.
Wausau, Wisconsin.....Heidemann Bros. Co.
Wilkes Barre, Pa.....Lazarus, Inc.

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KITTY FOYLE
W. C. G. CLASSICS

A. Kid Caracul coat ensemble with matching plaid skirt and hat. Coat has matching plaid lining. Sizes, 9-20, about $65.00

B. Lamb's wool cardigan sweater and crew-neck slip-on, with matching skirt of Shetland wool . . . by Shepherd. Sweater sizes, 32-40. Skirt sizes, 24-32.
Slip-on, ... about $3.00
Cardigan, about $4.00 Skirt, about $4.00

C. Costume suit consisting of full length nubby tweed coat and matching dress in lighter weight fabric.
Sizes, 12-20 ..... about $17.00

D. Nub plaid jacket in boyish longer length style, with matching swing skirt . . . by Sporteens. Sizes, 12-20.
Jacket, about $8.00 Skirt, about $4.00
Gloves by Manne-Weill

E. Four gore satin slip, double shield back and front, adjustable shoulder straps, lastex tabs . . . by Her Majesty.
Sizes, 32-44 ..... about $2.00

F. Wrap-around quilted robe of flowered print satin. Pockets in front. Small collar . . . by Kaymore.
Sizes, 12-42 ..... about $6.50

G. Scintillating enamel blossom set with rhinestones in polished gold. Bracelet with detachable clips, necklace and duette pin to match . . . by Coro.
Bracelet, ... about $3.00
Necklace, ... about $2.00
Duette pin, ... about $2.00

H. Felt hat, high manipulated crown. Tiny brim. Grosgrain trim with double quill . . . by Hinchley ..... about $5.00

I. Stitched pique Peter Pan sweater collar with under cape. Set, ... about $1.00
Stitched pique Peter Pan, fly-front, dickey . . . by Engel-Bauer.
(Sketched on right) ..... about $1.00

J. Large, top zipper, under arm bag, in suede. Creed stitching on gusset and padded collar . . . by Park Lane.
About $3.00

K. Creed stitched fabric slip-on gloves . . . by Manne-Weill ..... about $1.00

L. Tailored shirt. Stitched Peter Pan collar. Tuck in style. Pearl button trim. by Lido.
About $2.00



THE GREATEST PICTURE 20th CENTURY-FOX HAS EVER MADE

. . . revealing the story behind the heroic Mormon trek westward! 20,000 people seeking a land where a man—wives and children—brave young lovers and a fighting leader—could find the freedom they were willing to die for!

DARRYL F. ZANUCK'S
Production of

BRIGHAM YOUNG

by LOUIS BROMFIELD

starring **TYRONE POWER** *with* **LINDA DARNELL**

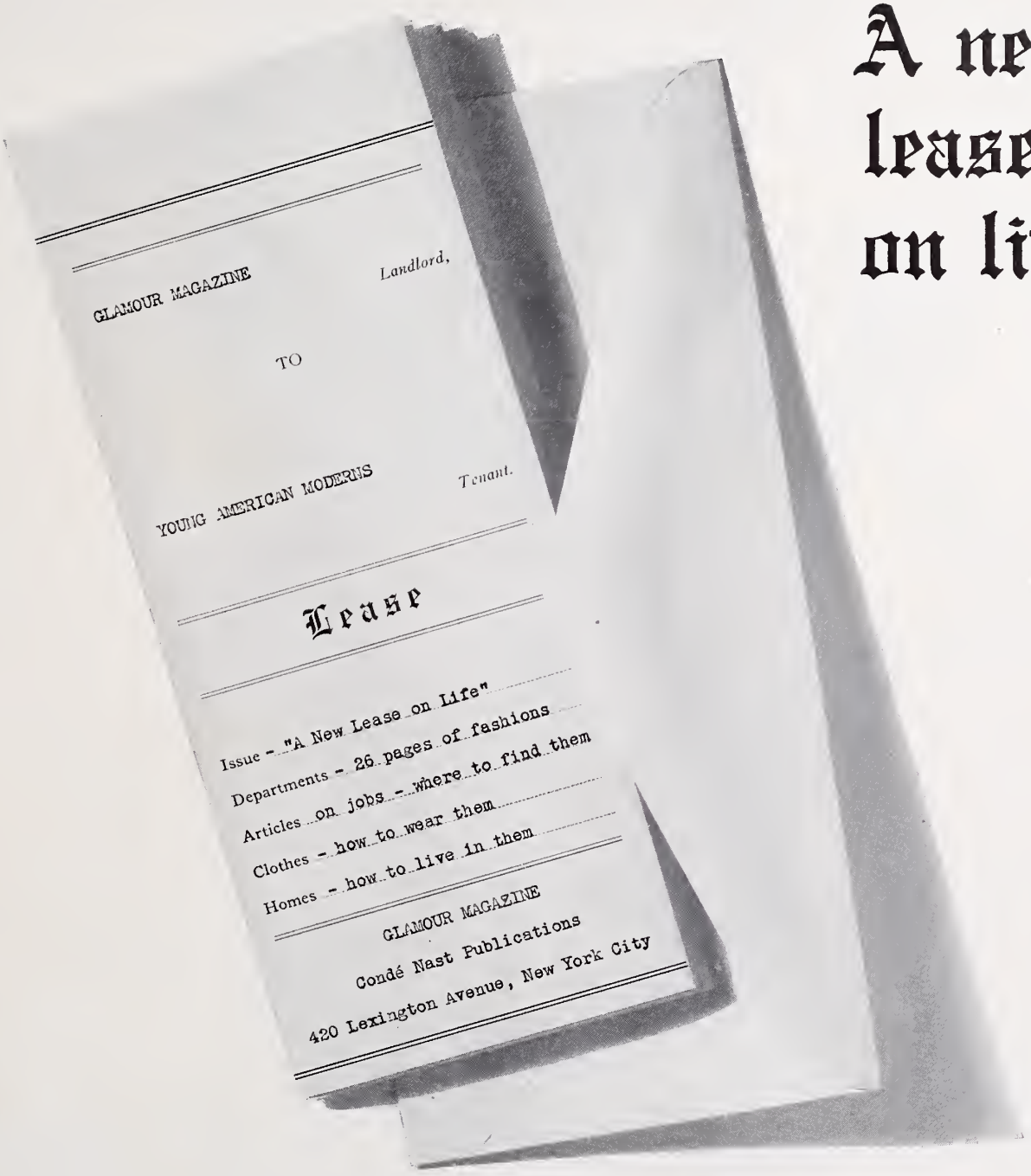
Brian Donlevy • Jane Darwell • John Carradine
Mary Astor • Vincent Price • Jean Rogers • Ann Todd
and **DEAN JAGGER** as Brigham Young

Directed by Henry Hathaway

Associate Producer Kenneth Macgowan • Screen Play by Lamar Trotti

A Twentieth Century-Fox Picture

A new lease on life



Agreement of lease: We, the editorial staff of *Glamour*, in an effort to aid, encourage and amuse, offer in this, the October issue:

Fashions Fall and early Winter clothes—pages and pages of smart fashions for the young and sprightly, all within reach of a moderate pocketbook. (Incidentally, there are some attractive moderate pocketbooks, too.)

Career-Hunt An exhaustive (but not exhausting) survey of where to look for jobs—the likeliest places for the likeliest girls, classified according to talent, training and availability. . . . A chart of vocational schools. . . . "I Wrote for the Movies"—the Life and Times of a girl scenarist.

Fun Plans for two $150 rooms—one modern and one romantic. Two pages of acid-penned sketches by Melisse. "Your Town"—all the latest gossip from Hollywood, amply illustrated with candid photographs of the stars.



RAWLINGS

A DRESS FOR CONQUEST

Portrait in black velvet, this dinner dress with its rhinestone-frosted lace yoke. $29.95. Lord and Taylor, New York. With jet and crystal pendant, and bracelet, $2. each; earrings, $1. Arnold Constable, New York
• Other stores where you may buy these fashions are listed on page 82



Call it a career or a job, you still have to find it. Here are the best places to look

By PETER KALISCHER

HARVEST moons notwithstanding, the most important thing in the world today is a job. Having one may be an end in itself, a first step in a career or a short-cut to home and husband. Getting one is no easier than it ever was—in fact less so. Glamour (you know—the quality) is a wonderful thing to have when you open the door to opportunity's knock. But you can waste a lot of time waiting at the wrong door.

So *Glamour* (you know—the magazine) got down to burnished brass tacks to find out just where, what and how jobs might be landed in this year of grace, 1940. The editor sent us plowing through the public library, the Department of Labor and finally to the National Federation of Business and Professional Women's Clubs where we learned more than we did any place else what makes the jobs go round. And it isn't love.

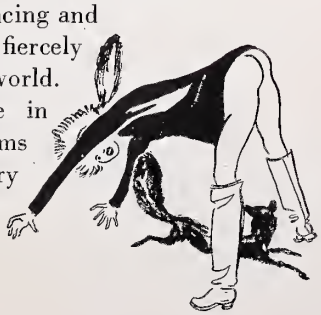
We assume you're young (anywhere from seventeen to twenty-seven), you've got the usual number of arms and legs, the world's your oyster and for one reason or another you're looking for work. Also that you're willing to spend enough time, energy and, in some cases, money to arrive at your goal. Naturally, we couldn't explore *all* the curious nooks and crannies where women have found their economic niches. To track down a few was hard enough.

There is, for instance, the firm of Turner and Turner, Process Servers—two young ladies who specialize in getting past snooty apartment house doormen, butlers and other advance guards of the delinquent rich. They operate under the appropriate slogan "Serves You Right." Their fanciest job was dressing up one of their employees in a pink riding coat to serve a summons on a Master of the Hounds.

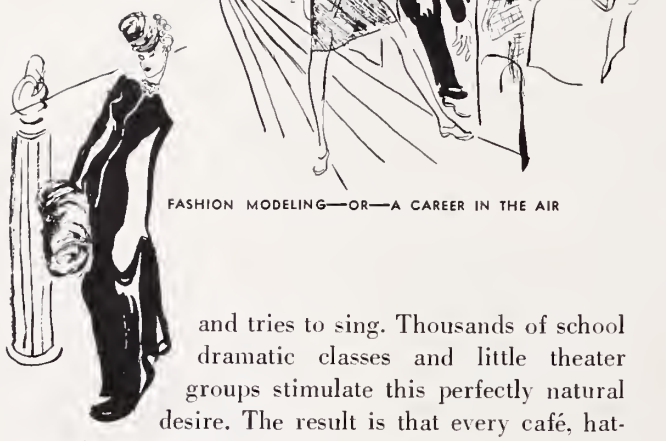
There is the determined woman who applied for and got a job as "Climber and Pruner" in the Tree Surgery Division of New York's Department of Parks. Even sturdier than she, is Mrs. Georgia Carroll Frost who runs her own fur-trapping line up in the Canadian North Woods. There are women penologists (twenty state prisons for women are headed by women wardens); a woman doorman (the one who stands outside John-Frederic's hat emporium); women lion tamers and a single woman night-club bouncer.

But fascinating as these bizarre ways of breadwinning may sound, we imagine you're looking for new worlds to conquer in more familiar orbits. Whatever you choose to do, your work will fall into one of two categories: creative—in which the chief asset is talent, and technical—in which the chief asset is training.

So you have a creative urge. Good. We'll cover that sector for which readers of *Glamour* would have a naturally strong affinity—the entertainment world. This takes in Hollywood, Broadway and all the whistle stops. Most girls know that acting and its allied arts, dancing and singing, are probably the most fiercely competitive professions in the world.



Walking around the stage in beautiful gowns, spouting epigrams looks so *easy*—which is why every girl at one time or another wants to go on the stage, likes to dance,



FASHION MODELING—OR—A CAREER IN THE AIR



REGISTERED NURSES—IN DEMAND



GYM WORK IS FUN

and tries to sing. Thousands of school dramatic classes and little theater groups stimulate this perfectly natural desire. The result is that every café, hat-check concession and department store within two hundred miles of Hollywood is manned by the most beautiful girls in the world. They came, they saw and they were conquered—some of them for only a short time, some of them for good.

But despite Central Casting's sign, "No more extras registered," despite the tremendous odds, the youngsters do break through. You can, too, if you've got the stuff—but you've got to have lots of it because the odds are dead against you, and the "stuff" is 50% talent, 50% intestinal fortitude.

What goes for Hollywood goes for Broadway—doubly. The theater is a shrinking not an expanding industry. Except for smash hits, road companies are rare, and summer theaters seldom pay unknown actors and actresses since managers deem experience sufficient recompense. If *this* discourages you, you're not meant for show business.

You want to know more? Very well—chorus girls in New York get a minimum of $35 a week according to Equity rules. Show girls, the tall willowy kind who parade decoratively across the stage and do little else, usually get $50. You apply for these jobs when there's a "call"—an ad, or word via the grapevine that a show is being cast. For the chorus you must be pretty and know that basic of show business—the time step. To be a show girl you must be tall, beautiful and know that basic of show business—the producer.

A crowded field

Then there's modeling. (This is hardly a creative line of work so far as you're concerned—your parents should get the credit if you're beautiful enough to model.) Pictorial modeling—for ads, magazine illustrations, etc.—calls for the highest standards, but despite that it's a crowded field. You've got to be young, sweet, photogenic. You must dress smartly. You must have a reserve fund to keep you going while you sit in the Powers, Thornton or Conover outer-offices, waiting to be discovered. If you click, you'll get $50 to $60 a week, have fun at parties, go to the Stork Club, "21," Féfé's Monte Carlo. If you're very good, you may earn up to $200 a week and marry a millionaire.

If you live outside New York, send your best snapshot to the leading model agencies for a word of encouragement before taking the trip. You may save a lot of hurt pride and the expense of a return ticket by so doing.

Clothes modeling is not so demanding of face (it is of figure), but it's a much tougher grind. Dress models working for a wholesale house make as many as 150 changes a day, when the rush is on. In the more genteel brackets of dress modeling (Milgrim, Bergdorf-Goodman, Bendel), the pay is better and the pace slower. Top salary for a clothes model is $75 per week—but for the most part it's under that and seasonal work. Average requirement, five feet six.



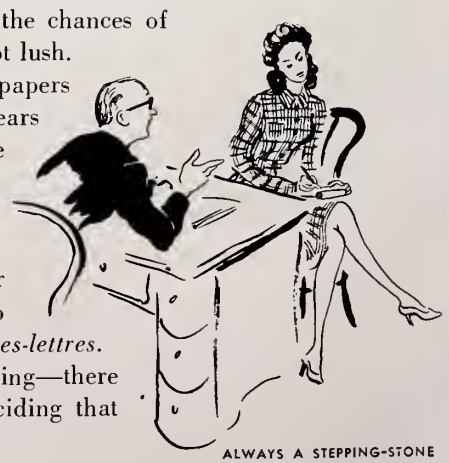
DENTISTRY IS DIFFERENT

On the other side of the creative division is the writing profession. What can be said of acting may also be said of putting one word after the other. Women reporters of the Rosalind Russell, Jean Arthur type don't exist in abundance—there isn't much room for them outside of a screen writer's imagination.

There are hundreds of periodicals and thousands of outlets for writing, but the chances of making a living from them are not lush.

There are scores fewer newspapers in 1940 than there were fifteen years ago. There is competition from the opposite sex in the general writing field, and the average income of a free-lance writer is under $1,000 yearly. Think that over before you toss up another job to embark on a career of *belles-lettres*.

BUT—and this is encouraging—there are plenty of girls who, after deciding that



ALWAYS A STEPPING-STONE

they can't write the Great American Novel or land a Pulitzer Prize in journalism, retire to a garret on Park Avenue and turn out advertising, fashion copy or radio scripts.

Advertising pays the most and is the hardest field to break into. Most advertising is cleared through a limited number of big agencies. Getting a membership in the Colony Club or a seat in the U. S. Senate is child's play next to landing a job in one of the big agencies. It's almost easier to start your own firm. But women *do* get in, else there wouldn't be any women copy writers and there are plenty of them; in fact, all copy for cosmetic products and most department store ads are written by women.

The department store, incidentally, is the best way into the advertising clover. Submit copy to the advertising manager of every department store in your town. Pester him with ideas; and. most important, read and analyze ads the way you would articles. A university course in advertising might help sharpen your sense of ad values, but an original idea is still your best *entrée*.

Premium on originality

You must have a good flair for fashion as well as writing if you want to do fashion copy. There are two dozen odd women's magazines in America—each with its own individual style of presenting women's fashions. Study them. Then submit your fashion or beauty ideas, tailoring your copy to the general editorial outlook of each periodical. There is a premium on originality and a wide salary range—from the usual rate of stenographic pay, all the way to the seventies and eighties a week.

As for radio, let's take a specific example of radio writing—serial scripts. Blackett, Sample and Hummert is one of the largest radio ad agencies in the world, with hundreds of hours of dramatic fare a week. Most of the original formulas are devised by Mrs. Hummert but she leaves script writers of both sexes to work out the day-to-day variations on the eternal themes ("Second Husband," "Just Plain Bill," "Stella Dallas," etc., etc.). These writers earn $125 a week.

If you can originate a *new* idea for a radio serial, you're in the big money. But try your hand at the old formulas first.

The technical field

And now the technical field. Here the chances for jobs, yes or no, can be charted more specifically. Unfortunately, a great many of these jobs require a good deal of preparatory training. There's nursing for instance.

Nursing is tough—no small matter of marrying either the handsome patient with the fevered brow or Dr. Kildare. But Registered Nurses are usually in demand. Nursing takes three years of training. Your reward will be $4 a day minimum when you're working, up to fancy figures in an administrator's post.

If, in addition to being an R.N., you're single, pretty, weigh less than 125 pounds, and are under five feet four, you qualify as an airline hostess. Don't think you'll ease into one of those jobs right away—the waiting list is stupendous. But the turnover is big, due to the charming fact that the girls are forever quitting their jobs to marry the passengers or the co-pilots. Within two years of their first flight, too.



FIERCELY COMPETITIVE

No girls need be told about stenography. It's one of the most crowded of women's professions but it's the chief stepping-stone to others. The trouble is if a girl starts with no particular objective, she stays a stenographer the rest of her life. She doesn't become the secretary of the third vice-president or even his wife. But a stenographer could, for example, blossom into a statistician. A pretty dry blossoming you might say, except that women statisticians stand a good chance of making money, finding (Continued on page 70)



LADY BOUNCERS ARE FEW



COSMETOLOGY IS A GOOD RISK



WINDOW-DRESSING'S A NATURAL

Where to go to grow

A chart of schools in three metropolitan areas—schools to help you prepare for that "lucky break" or knock-of-opportunity



CREATIVE

New York or Vicinity

CLASSIFICATION	TUITION	TERM	*PLACEMENT SERVICE
Fashion Illustration	$375 per year	2-3 years	Yes
Costume design	$315	10 months	Yes
Interior Decoration	$80-$125 per 4 mos.	4 mos.-2 yrs.	No
Merchandising	$700	1 year	Yes
Journalism	$300 per year	2 years	No
Commercial Art	$325 per year $260	3 years 1 year	No Yes
Advertising	$50 per course $60 per course	2 years 1 year	No No
Window Display	$320 $85-$400	4-5 mos. 5-40 wks.	Yes Yes
Photography	$300 $200-$350	1 year 8-12 mos.	No No
Creative Writing	$300 per year	2 years	No
Script Writing	$35-$100 per course	6 wks.	No

Chicago or Vicinity

Fashion Illustration	$350-$500 per yr.	1-3 years	Yes
Costume design	$350-$500	1-3 years	Yes
Interior Decoration	$425	1 year	No
Merchandising	$420 per 40 wks.	60 weeks	Yes
Journalism	$300 per year	3 yrs. gen'l college, 2 yrs. profess'l	Yes
Commercial Art	$360 per 40 wks.	80 weeks	Yes
Advertising	$300 per year	2 yrs. gen'l college, 2 yrs. profess'l	Yes
Window Display	$390 per 40 wks.	40 weeks	Yes
Photography	$420 per 40 wks.	40 weeks	Yes
Creative Writing	About $20 $118—includes fees	3 mos. corres. course 3 courses-3 mos. ea.	No Yes

Los Angeles or Vicinity

Fashion Illustration	$272 per year	2-3 years	No
Costume design	$175	4 months	Yes
Interior Decoration	$272 per year	3-4 years	No
Merchandising	$270 per year	4 years	Yes
Journalism	$270 per year	1 year	No
Commercial Art	$272 per year	2-4 years	No
Advertising	$60—evening About $350 per yr.	4 courses, 3 mos. ea. 4 years	No Yes
Photography	$350 per year	3 years	Yes

*Courtesy service; positions not guaranteed
All tuitions are approximate and subject to change
For further information, turn to page 80



EXHIBITIONIST

New York or Vicinity

CLASSIFICATION	TUITION	TERM	PLACEMENT SERVICE
Fashion Modeling	$200 $50-$75 per course	6 weeks 3-6 weeks	Yes Yes
Dramatics	$500; or $110, night	6 mos. or 8 mos.	No
Radio	$35-$100 per course	6 weeks	No
Voice	$350	1 year	
Instrumental Music	$275—piano $400-$600 per year	1 year	No
Profess'l Dancing	$97.50-$270 About $600	3-9 mos. 7 months	No

Chicago or Vicinity

Fashion Modeling	$35	12 lessons	Yes
Dramatics, Radio	$300 per year	2-4 years	No
Instr. Music, Voice	$15-$40 per course	Up to student	Yes

Los Angeles or Vicinity

Dramatics	$600	1 year	No
Radio	$100 per month	1 year	No
Profess'l Dancing	$15 per term	12 lessons	No
Instrumental Music	$1.50 per ½ hour	Up to student	No



TECHNICAL

New York or Vicinity

CLASSIFICATION	TUITION	TERM	*PLACEMENT SERVICE
Secretarial	$400 per year $20 per month	1-2 years 6 mos.—2 yrs.	Yes Yes
Laboratory Technician	$240-day; $175-eve.	10 months	Yes
Beauty Operator	$85-$100 per course	6-8 wks.	Yes
Dietitian	$370 $265 per year	11 months 2 years	Yes Yes
Institutional M'gement	$200 or $250 per yr.	1 year each	Yes
Nursing	$130 to enter	3 years	No
Dental Ass't—or to teach oral hygiene	Approx. $500 Clinic—no charge	1 year 1 year	Yes Yes
Real Estate	$45 per semester	17 weeks	Yes
Aviation	$300 up	About 3 mos.	No
Airline Stewardess	None; must be R.N.	6 weeks	Yes

Chicago or Vicinity

Secretarial	$200	10 months	Yes
Laboratory Technician	$50	12 months	No
Beauty Operator	$85-$100 per course	6-8 weeks	Yes
Dietitian	$325	1 year	No
Institutional M'gement	$47.50	3 weeks	Yes
Nursing	None; must buy set uniforms, books	3 years	No

Los Angeles or Vicinity

Secretarial	$350 per year	2 years	Yes
Laboratory Technician	No charge	12 months	No
Beauty Operator	$160	9 months	Yes
Dietitian	$350 per year	2 years	Yes
Institutional M'gement	$350 per year	2 years	Yes
Nursing	No charge	3 years	No
Dental Hygienist	$250 per year	4 years	Yes
Real Estate	$10	4 weeks	No

PAAL



THE SEA-GOING CHAPLINS

Charles Chaplin and Paulette Goddard, working or playing, have more fun than most people—even in Hollywood, where enjoying oneself is developed to a fine art. Here the comedian and comedienne are snapped while cruising in their yacht, the good ship "Panacea"



LEMUS

Princess coat, collared in a rippling ruff of mink, cut with just that degree of distinction that men consider ladylike, but which *you* know flatters your figure. It's double-breasted, giving a sweet, neat fit to the waist, then gently flared in the skirt. The fabric is a black Juilliard needlepoint worsted.

It complements date dresses, flatters anything else and answers young moderns' demand for easy motion in slim, 1940 fashions. $98.95. At Lord and Taylor

Gentlemen prefer girls in



Rising Star Fashions*

A coat and dress to catch their eye

Money-pouch pockets, shirred to carry out the shoulder design on a dress otherwise definitely tailored. Of Mallinson rayon crêpe in wineberry, it is formal enough for high tea, smart enough for a class room, and simple enough for the office.

Severely high of throat and long of sleeve, its bodice fits snugly, its skirt ripples gently. Bronze buttons to the waist. $19.95. At Lord and Taylor.

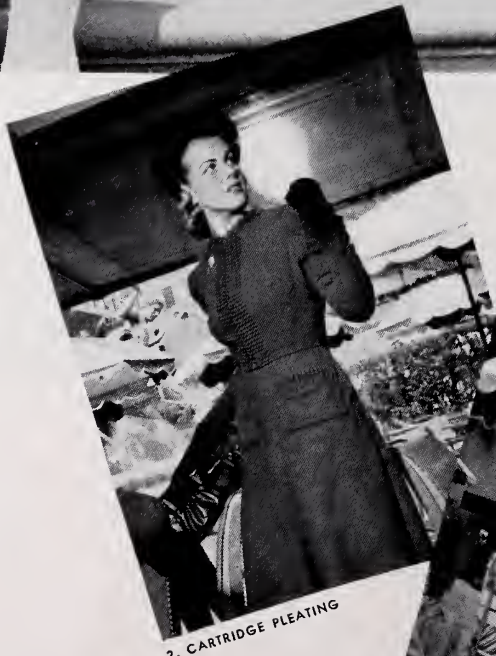
• Other stores carrying these fashions are on page 82

*REGISTERED TRADE-MARK



1. SIDE-TIED COAT WITH HUGE LYNX COLLAR

Turn men's heads with these Rising Star Fashions*



2. CARTRIDGE PLEATING



3. BROWN-AND-BEIGE CHECKED SUIT

*REGISTERED TRADE-MARK

4. SIDE-SHIRRING ON A PRINCESS DRESS

LEMUS



5. BOLERO-EFFECT IN FLAT RAYON CRÊPE

1. Tied to the side in tune with this Fall's side-swept theme song, a black princess coat in Juilliard needlepoint worsted, Peter Pan collar of Canadian lynx. $69.95. Lord and Taylor. Nelkin hat

2. Cartridge pleating, bulky and smart, points up the stark simplicity of a Viking blue wool dress and jacket. Jacket stops at waistline above cartridge-topped pockets. $35. Lord and Taylor

3. Hip-length jacket, straight, long, flattering. It is slightly fitted; skirt, slightly flared. A suit of checked wool in soft beige-and-brown to welcome the first cool day. $22.95. Lord and Taylor

4. Side-shirring pares a waist to half its size in a slim black princess dress of Celanese rayon crêpe, streamlined with fluting. The shoulder bears a sparkling arrow. $29.95. Lord and Taylor

5. Flat crêpe is back! Celanese rayon flat crêpe in a dress with a make-believe bolero traced by a ruffle. Full-swinging skirt, two clips at the high throat. $22.95. Lord and Taylor. Anderson hat

• Names of other stores carrying these fashions, listed on page 82

It happens in



Union Station, Hollywood—and already you're discovered! You stand an hour having pictures taken, only to learn they'll cost 25 cents a shot



The Smart Café—and you're discovered again! But it develops he is not a talent scout—only an insurance salesman under the weather



Working on the spot—instead of on the lot, doesn't always help even if you flash your figure *and* your smile. It disconcerts nobody but you



Double or triple exposure often fails to hold the eye. Legs are a drug on the market, proving the power of imagination—even in Hollywood

Hollywood

Odd sketches of a hopeful arriving in the Little Town between the Lenses. Melisse displays some Malice in Wonderland



You want to do tragedy, soul-stirring stuff in the best Crawford-Sullavan-Garbo manner—so naturally they want shots of you in a bathing suit!



A cutie-pie get-up invariably brings a request for—a Crawford-Sullavan-Garbo type. But you left your C-S-G Face in the bureau drawer



There's nothing lonelier than a Hollywood party when you're nobody and everybody knows it. As the Wife of the Invisible Man, you're terrific



So eventually you take the Primrose Path, the easiest way—and go to see a movie, usually one you saw six months ago back home in Pawtucket

EVERYONE NEEDS



1. AUTHENTIC CLAN PLAID IN SPUN RAYON



2. EASY ACTION IN DIAGONAL RAYON CRÊPE

Make your selections from this bevy of blouses for suits and slacks

1. Clan plaid straight from the Highlands in a spun rayon blouse. Convertible neck, patch pocket, long sleeves. Extra swell if you're Scotch. $2.98. Franklin Simon, New York

2. Square flaps on patch pockets and a club collar for an air of easy freedom in blouse of diagonal rayon crêpe. $2. At Gimbel's, New York



3. CLASSIC BLOUSE—A "MUST-HAVE"



4. COVERT CLOTH (LEFT) AND SPUN RAYON

3. Classic blouse in rayon crêpe with a convertible collar and a nice long shirt-tail so it won't pull out. $1.99. At Bamberger's, Newark

4. Covert cloth (left), the beloved, in a boyish shirt to wear six ways to Sunday—with suits, skirts, slacks, jodhpurs. $4. Emily Shops, New York

Pearl buttons (right) fasten a man-tailored blouse in white spun rayon with full, feminine long sleeves. $3.98. Oppenheim Collins, New York



5. PLAID SHIRT LIKE A LUMBERJACK



6. HAND-DETAILED BLOUSE IN RAYON CRÊPE

5. Plaid blouse that looks like a lumberjack, in bright spun rayon. Collar buttons close or lies open, full sleeves gather tight at wrist. Especially good with casual jackets. $2.98. Oppenheim Collins, New York

6. Hand-detailed blouse, an affinity for a dressmaker suit. Rayon crêpe with faggoting on the naive round collar and the button-up front. Short sleeves conclude with a button-band. $2.98. Saks-34th St., New York

LOTS OF BLOUSES

Fill any blouse need with these tailored, casual or dressmaker types

LEMUS

7. Flag studs, topical and decorative, march down the front of a classic blouse of white rayon crêpe. $2.98. At Saks-34th St., New York

8. Stitching on convertible collar, flap pocket of a classic shirt of silk and Bemberg rayon satin. Dramatic with tweeds, elegant with formal suits. $4. At McCreery's, New York



7. FLAG STUDS ON RAYON CRÊPE CLASSIC



8. CLASSIC SHIRT OF RAYON SATIN

9. Bright stripes (left) on rayon jersey, like a Gay Nineties blazer. Convertible collar, long sleeves. $2.95. Oppenheim Collins, New York

Pin-tucked blouse of rayon crêpe. Softly shirred shoulders, club collar, little pearl buttons down the front. $1.99. At Bamberger's in Newark

10. Stitched cardigan neckline, trim and smart, on a Celanese rayon satin blouse with a stitched pleated bosom. $2.98. McCreery's, New York



9. STRIPED (LEFT), AND PIN-TUCKED BLOUSES



10. CARDIGAN NECKLINE, CELANESE RAYON SATIN

11. A sportswoman's love, this man-tailored shirt in spun rayon flannel with convertible collar, long sleeves. It's rough and ready for outdoor fun, boyishly casual for classes. $4. At Oppenheim Collins, New York

12. Novelty-stitched pocket on a pure silk crêpe blouse. Convertible, stitched collar, short sleeves, button-up front. $3.95. Altman, New York

• For other stores, see page 82



11. BOYISH SHIRT IN SPUN RAYON FLANNEL



12. SILK BLOUSE, NOVELTY-STITCHED POCKET

Beauty check-up



Some after-summer pointers for renewed beauty

YES, we know you've had a "perfectly marvelous time" this summer. We know you have learned to really wallop that feather bird across the net, to post to a horse's trot, perhaps to stand on your head in the water. For all your fun, you've probably acquired a lizard-grained skin and a set of knobby muscles. If you haven't, you've either tempered your exercise and sun with a thoughtful beauty routine, or gone in for sedentary summer pleasures.

We won't quibble—we'll just tell you what a good idea we think it is to spend this in-between month in a bit of reconstructive beauty work. Nothing strenuous, but slowly, surely, thoroughly corrective. Helena Rubinstein's between-season reconditioning routine is gradual, intelligent, and, for these reasons, practically guaranteed.

TANNING is a "streaky" business. No two parts of your face are quite the same color at the end of the summer. To tone down, to blend the rosy beige with the deeper tan, the almost white hollow with the glossy brown cheek-bone, start off with Helena Rubinstein's Pasteurized Bleaching Cream, for cleansing purposes. Then, get on to the really work-a-day preparation, Skin Clearing Cream, which helps to lighten, animate, and soften your skin. To be used as often as possible.

If tiny squint lines have appeared, use Helena Rubinstein's Special Eye Cream to soften and smooth. Or, if your skin has an all-over dry look, get her Town and Country Tissue Cream to do the work for eye area, as well as face and neck. (Remember this Fall's off-the-face, pompadour hats!)

For the smoothest of smooth finishes, a pearly-toned, flattering base, try Aquacade Lotion. It is Helena Rubinstein's newest make-up discovery, first perfected for the strenuous use of the World's Fair Aquacade swimmers, and it Stays On. If, on the other hand, your skin is very dry and sensitive, use Aquacade Cream instead. Remember, the tone of your skin is a half (a conservative estimate) of skin beauty.

Don't change precipitately from Summer to Fall make-up colors. Stick to bright shades of lipstick. Get a lighter powder and blend it with your darker Summer shade. Use less than no eye make-up. It will just look blotchy. Be careful, but casual, and do your chameleon act over a monthly period at least. Make it a gradual, gentle change.

AS for sun-roughened, wind-roughened, sand-roughened bodies, give yourself a bath with Beauty Grains, once or twice a week. Sprinkle the granules on your wash-cloth, and circulate over every inch from the neck down, paying special attention to elbows, knees, heels, and hands. After the rub-down, perhaps you'll have a few minutes for hand and foot massage.

Hair, too, will react quickly, gratefully to a little thoughtful attention. Try Aquacade Hair Lotion two or three times a week, a combined stimulant and cleanser. It leaves hair beautifully soft, the scalp fresh and un-dried, and has no disarranging effect on your coiffure. Brush, brush, brush, head down, arms in full motion.

Follow Helena Rubinstein's Liquid Day Diet once every two weeks, unless for some specific reason it is inadvisable. This diet consists of as many fruit and vegetable concoctions as you can think up, taken in liquid form. If you are interested, we will gladly furnish more specific instructions.

Here you have beauty from within, beauty from without. You have a perfect month in which to take stock of yourself—time to organize your beauty check-up. You have the information with which to carry out your plans—what about purpose?

ELEANOR POWELL

Twenty-first in *Glamour's* series of star portraits in color, is Eleanor Powell, whose twinkling toes defy the most discerning eye.

Her last picture was "Broadway Melody of 1940" with Fred Astaire. Her next, now in production, will be Metro-Goldwyn-Mayer's "The Ziegfeld Girl." From the title, a perfect vehicle for lithesome Miss Powell

CLARENCE BULL





Winter's tale—

Mink as a luxury note. Crowning this simple, straight-lined coat is an inverted pouch collar of lustrous mink, combining smartness with serviceability. The coat itself is an all-wool Juilliard fabric, woven as closely as needlepoint, and designed for wear. The full bishop sleeves, tapering to a fitted band at the wrists, give a special, new look. The price, $100. At Russeks, New York and Chicago. Shur-Tite bag

four pages of coats and suits

A preview of basic coats and suits—with an eye to value

An epic in the coat world. Below, left: This bold plaid sports coat with the full, round collar of lynx-dyed fox above its loose, swinging lines is a sound investment. The fabric is Stroock's llama and wool in rust, brown and tan—three favorites in the autumn color chart. Important details: Unobtrusive slash pockets. a modified swing back, and a straight front line. $95. At Russeks in New York and Chicago

A morning-to-night version of tweed. Below, right: This coat is of oatmeal tweed, a Forstmann all-wool fabric. The shawl collar of Canadian lynx (a fur to keep your eye on this Fall) is cape-back style, large and purposeful. A fitted back gives the coat a slim, attenuated look. The whole effect is one of slightly tailored simplicity, ready for every daytime occasion. $100. At Russeks in New York and Chicago

• Names of other stores carrying fashions on these two pages are listed on page 82



KARGER



On next two pages—more coats and suits ➡

Additions to a winter's tale

On these two pages, new coats, suits, ensembles for town and country wear









Above: Casual comfort is the keynote of this suit of Maxwell Clan Tartan in red and green. Fitted jacket is medium length. Skirt has wide inverted pleats. $49.75. Russeks, New York and Chicago

At left: A mossy sheer wool crêpe dress and jacket of nutria brown. Jacket collar and revers are sable-dyed civet. Long-sleeved dress has wool-embroidered bodice. $49.75. Russeks, New York and Chicago

Above: An unbeatable combination is this all-wool plaid reefer coat, with a skirt to match. The basis of a dozen costume changes. In brown and white Glenurquhart plaid. $55. Russeks, New York, Chicago

Other stores carrying these fashions, on page 82



JUILLIARD ALL-WOOL COAT WITH PERSIAN LAMB

Above right: Ensemble of forest green tweed and sheer wool. The reefer coat of tweed has a wide notched collar of ocelot, pleats at both sides. Sheer wool dress has high cowl neckline, soft V-shaped yoke. $59.75. At Russeks, New York and Chicago

Above left: Perfect for daytime and informal evenings is this smart black coat of Persian lamb and Juilliard's all-wool fabric. Fur carries from Peter Pan collar to three wide bands around skirt. $100. At Russeks, New York and Chicago. Fownes gloves



That momentous first impression depends on your hat

BEING a mere male, the man you interview for a job gets his first impression from what's *on* your head, not *in* it. The right hat for job-hunting is measured not by its breath-taking chic, but by its effect on that man—whose opinions may be (and usually are) at shocking odds with high-fashion. This may be news to your millinery saleslgirl, but we have it straight from a woman who is head of a New York placement agency, whose business it is to know.

This executive speaks from years of experience when she cautions, "Get your job-hunting hat before you hunt for your job." She herself learned about job-hunting hats the hard way, for she saw some of her best-qualified applicants rejected for secretarial jobs which she knew they could fill. When she asked an employer why he turned down one of her well-dressed, intelligent girls, he was never very clear about the reason. He just had a "feeling" that the girl wouldn't do. This gave her a clue that it might be something to do with clothes. Men, at business, are notoriously vague in their reactions to female garb. Some are scarcely aware that women wear clothes until the bills come in.

She persuaded a prospective employer to give one of her girls another interview, then she tackled the ticklish job of getting the girl to abandon the smart but extreme hat she wore for a simple, conservative one. When the girl re-applied for the job in a classic, tailored felt—neither dowdy nor too collegiate, mind you—the man liked her immediately. And, to this day, he's never understood why he didn't snap her up the first time he saw her!

It's true that some men like extreme hats, but most of them don't. Since you can't know the creature's tastes beforehand, a conservative choice is a wise one. Most employers seem to feel that a "sensible" hat indicates a sensible girl. On these pages we show you hats any boss will love—clean-cut, simple, classic. But we also show you some ravishing after-hours hats—hats with glamour galore!

A PROSPECTIVE BOSS



Off-the-face felt beret, young and disarming as a Buster Brown. In black with a black rayon grosgrain sailor band. $5. Franklin Simon, New York

CHOOSE THESE HATS



Black rayon velvet calot, pierced with a nodding white plume, cuddles at back of head. Note the decorative veil. $5.75. Bonwit Teller, New York

WILL UNDERSTAND THESE HATS

BAKER



Dobbs' back-flying sailor, winging neatly off the forehead. In black felt bound in green. $7.50. Dobbs Retail Shop, New York



Spectator sports hat—the gentlemen's choice and the ladies' stand-by. This one in gray felt bound in ribbon. $5. Franklin Simon, New York



Casual classic, looking new with a gently scalloped brim. In blue felt with brown suède band. $5. Lord and Taylor, New York

FOR AFTER-5:30 CONQUESTS



Stiff little sailor of black silk velvet, set smartly over the nose, with velvet-traced back veil. $7.50. Bonwit Teller, New York



Pretty bonnet for your pompadour in winterberry red felt. Cut felt flowers bunch to the front, and it has a veil. $5.75. At B. Altman, New York



High-pitched black felt pompadour hat, its veil like a mantilla in the South American trend. $7.50. Arnold Constable, New York

Frankly pretty clothes



A coat and three dresses at frankly pretty small prices

PRINCESS COAT of black Botany bouclé to raise a merely average figure to something very special. Broad shoulders, pin-point waist, full skirt. Rayon velvet, for a Sunday-best touch, binds revers, patch pockets, front opening. $19.95. Russeks, New York

TWO-TONE rabbit's-hair wool coat-frock is buttoned from the neckline to knee-cap. In rain-gray with lighter gray panel to make you look slim as a soda straw. Blazing red leather belt clapped about the middle. Goes for $10.95. Franklin Simon, New York



OTHER STORES, LISTED ON PAGE 83

PLEATED RUFFLES accent a black rayon crêpe—delightfully pretty in the old heart-breaking way. High, sweet neckline, below-elbow sleeves, and ripples of ruffles at shoulders, pockets and hem. Gold kid flower and belt. $10.95. At McCreery, New York

BELLBOY JACKET and a slim-at-hips skirt, with pleats to the fore, are the answer-to-prayer for lassies both earning and learning. Jacket, brown rayon velveteen; skirt, blended yellow-and-brown wool and rayon. All, please note, $6.53! Macy's, New York

If you like to knit...

Hollywood's Marsha Hunt models some suggestions



1. Cardigan, Scotch cap and scarf



2. Sweater with detachable front



3. Striped angora cardigan



4. Slack suit, monogram sweater

On these two pages, pretty Marsha Hunt of the "Pride and Prejudice" cast, models a country week-end wardrobe of slack suit, wool skirt—and four sweaters you can knit

1. Green, red and gray cardigan sweater, matching Scotch cap and green scarf. Knitted of Sante Colombe and fingering yarn from Alice Maynard, New York. Shown over brown wool skirt. Skirt, $3.95. May Co., Los Angeles

2. Long-sleeved navy blue sweater with double row of military gold buttons. White front may button to sweater, has half belt at back. Use Bernat's Miralane and Mirabelle yarns from Broadway-Hollywood, Hollywood

3. Soft gray angora cardigan with diagonal stripes of red and blue, tiny glass buttons. You may knit this of Bernat's pearl angora, from J. W. Robinson, Los Angeles

4. Long-sleeved Vineyard-red slack suit. $7.95. May Co. in Los Angeles. Knit the white monogram sweater of Alva three-ply fingering wool, Alice Maynard, New York

Write to Glamour for knitting directions for sweaters

Hips versus



A Side Roll. Lie flat on the floor, legs together, arms outstretched. Keeping head, shoulders, and arms in this position, twist as far as you can to the right and then, far to the left



A Rocking Roll. In a sitting position, bend knees and raise feet off the floor. Use your arms to balance, and rock from side to side. Keep your knees bent and feet off the floor



A Free Swing. Place your right side against wall, arm raised so that you can press against flat surface. Swing left leg (knee straight) up and back vigorously. Reverse sides and repeat



A Forward Roll. Sit squarely on the floor, back straight, legs far apart, hands on knees. Relax; roll forward from hips, touching hands to feet. Roll back, straighten up, and repeat

HIPS are the old meanies of your figure. It doesn't convince anyone when you tell people (as you probably do) "The reason my hips *look* so large is that I have practically no waist at all" . . . or, "My legs are so thin my hips *look* all out of proportion." This is undoubtedly true as far as you go, but substitute the word "are" for the word "look"—and you get an entirely different picture—the one your public gets, by the way.

What you really need is figure-proportioning, to get your hips down to their proper level, to make them the mediators between thin waists and thin legs. Plan your attack, keep it a secret from your friends (their surprise at the results will be your reward), and go your quiet, systematic way. In very little time, comparatively speaking, you will be slimmer, straighter—and happier. And when you are "proportionately" as you want to be, the hip problem will do a complete round-about-face—no longer a figure or a clothes menace, but the perfect medium for both.

Take a preliminary hint from Miss Rita Johnson, now appearing in M-G-M's "The Golden Fleecing," who is busily engaged in "scissor-kicking" in the photograph below. Miss Johnson is slim and straight, but she doesn't forget that figure proportion is of the utmost



Scissor-Kicking. Lie on your side on the floor, one arm outstretched to anchor your position. Raise feet and lower legs off floor and do fast scissor-kicks. Repeat on other side

a slim line

On these two pages, a simple routine for hips out of line. How to make your figure "proportionately" right

importance. No leaving-to-chance for Miss Johnson—she makes sure that her hips will remain as they are, because, for her figure, they are just right.

As a starter, stand in front of a full-length mirror, and take a good, long look at your figure as a whole. How does the entire picture stand the test? If, by this time, you have decided to take heed, to regulate those hips and thighs, we give you specific, illustrated hip-modifiers on the opposite page and more in the text to follow. If you do these exercises for a half-hour each day, we can assure you of startling results.

ADDITIONAL exercises. Lie flat on the floor, legs together, arms outstretched. Bring the feet straight up without bending the knees, and try to touch the floor behind the head with the toes. Repeat this several times, with a rocking motion.

Lie flat on the floor. Bend your knees and bring them up to your chest. In this position, rotate your legs in a clock-wise manner, making the circle as full and round as possible.

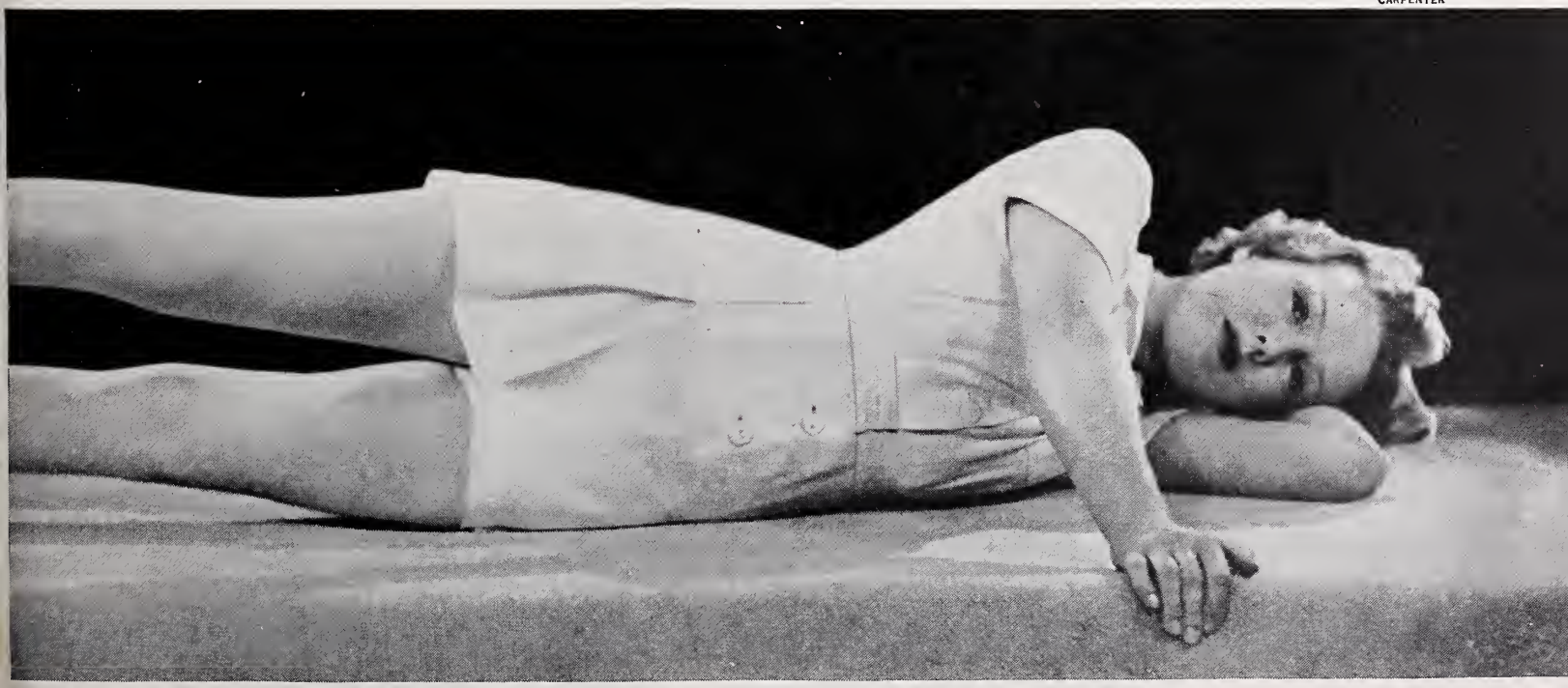
In a sitting position, put your legs together straight in front of you. Inch forward along the floor, moving one leg ahead of the other for a count of ten. Then, do the same exercise backwards for a count of ten. This sitting-walk should always be done at top speed.

Posture is of primary importance. If you make a conscious effort to stand straight, tummy tucked in, ribs lifted off the hips, chest out, chin in, your back a straight line, you will soon be doing it automatically. Pretend you have pieces of metal over each hip, across the chest, and behind the ears. Put an imaginary magnet overhead, and see what happens.

TEMPER your diet, also. Keep an eye out for the starchy, fatty foods, and avoid over-indulging. Eat as many fresh fruits and vegetables as you can. Have at least one green salad a day, and make up your mind to limit yourself to one helping at each meal. Have simple fruit desserts. Try drinking your coffee black.

Wear a girdle for control purposes. This does not mean to thrust your protesting body into a vise, but further to proportion your figure with a properly fitted, lightweight, unboned (except in special cases) sheath, which gives you a smooth, even look, and also makes you rather uncomfortably aware of bad posture. This program is simplicity itself, and with a little application, will mold a figure and mood in perfect harmony.

CARPENTER



Movie star Rita Johnson demonstrates a hip exercise

RAWLINGS



HIGH-THROATED BLACK DRESS, UTTERLY SIMPLE, FOR JEWELRY DRAMA

DARK

Two stark black dresses are brought vibrantly to life by the knowing use of jewelry such as this

At left: Money-bag pocket, like a prize peony, on a simple black rayon crêpe dress. High, unrelieved neckline sets the stage for infinite jewelry drama, an example of which you see. Shirring at yoke gives subtle grace. $29.95. At Porter's Apparel, New York

Below: Collar necklaces, a new Fall trend. Left, South American in feeling, this collar of hammered silver chain and front plaque set in colorful stones. $6. Saks-Fifth Avenue. Right, flat collar and bracelet. Gold-metal filigree and pearls dangling baroque-fashion. $1.95 each. At Franklin Simon



HAND-HAMMERED SILVER COLLAR WITH STONES



BRACELET, FILIGREE COLLAR, ALSO SHOWN ABOVE

FROCKS

Shining accents



HIGH V-NECKLINE IN A CHARCOAL-BLACK DRESS

At right: Inset band arches over the bosom of a slender rayon crêpe dress, black as a charcoal stick. Deep shirring around the band to soften its stark simplicity. High, high V-neck, belt of gold- or silver-metal interlaced with crêpe. $22.95. Saks-34th Street

Below: Left, East Indian influence in a silver-metal collar that lies flat, has little bells. Bracelet to match. $5.95 each. McCreery. Right, Mary Lynn three-tone gold-metal necklace centers attention on flower clusters. $5. Matching clip, $2.95. Arnold Constable

• See page 83 for other stores



EAST INDIAN COLLAR, BRACELET, ALSO SHOWN ABOVE



THREE-TONE GOLD-METAL NECKLACE, CLIP

More "dark frocks, shining accents" on the next two pages

Continued from preceding page

DARK

Bright costume jewelry is thrown into dramatic relief by the smart sombre colors of these new afternoon frocks



SHARP V-NECKLINE ON A HARVEST BROWN DRESS WITH A BUTTON-UP BLOUSE

Left: Crying for jewelry, this sharp V-neck, made by the overlap of a button-up blouse. Harvest brown rayon crêpe dress, bodice gathered in front, bloused in back and hinged to a slim, gored skirt. Casual tie-belt and loose sleeves. $22.95. Saks-34th Street

Below: Highly significant is the Cellini-like craftsmanship in the new modern metal jewelry. Left, Mary Lynn necklace, $5, and clip, $2.85, in furled scrolls of gold-metal. Wanamaker, New York. Right, Calliope necklace, $2.98, and bracelet, $1.98, of short gold-metal pipes. At Bloomingdale's



MODERN NECKLACE AND CLIP, ALSO SHOWN ABOVE



SHORT METAL PIPES FOR CALLIOPE NECKLACE, BRACELET

FROCKS

Shining accents

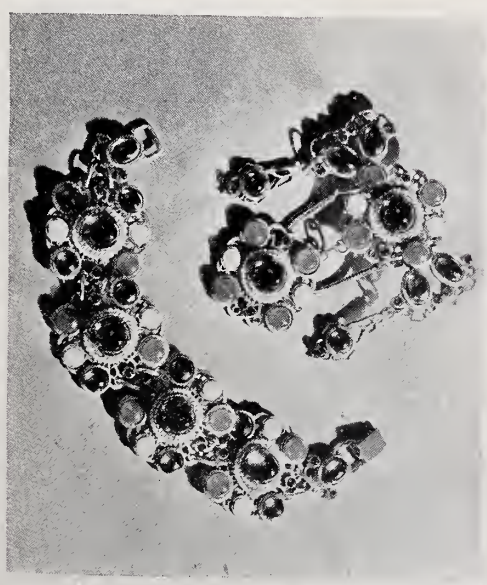


BLACK WOOL ENSEMBLE OF DRESS AND JACKET, EDGED WITH CARTRIDGE PLEATING

Right: Cartridge pleats, forming rosettes at top and bottom, ricochet down the front of the jacket in a dress-jaeket ensemble of Walther's wool. Worn without jacket, dress flaunts jewelry at the high throat. The erisp jacket demands a pin. $29.95. Saks-34th Street

Below: Left, Persian types, inspired by the Persian Exhibit last Summer. are excellent. Persian bracelet and pin with stones set in gold-metal rosettes. $1.98 each. Arnold Constable. Right, braid of pearls, gold Cellophane, necklace, $1.95; bracelet, $1. At McCreery

• See page 83 for other stores



PERSIAN NECKLACE; AND PIN, ALSO SHOWN ABOVE



NECKLACE, BRACELET OF PEARLS, GOLD CELLOPHANE



Glamour's associate editor, Irene Kittle, views Hollywood without alarm but with many excursions

THE idea of going to Hollywood is exciting enough, without adding to it the twentieth century wonder of going there on the new Stratoliner plane. You board the great ship in the saffron twilight of a New York summer and you're in Los Angeles for breakfast . . . an early breakfast at that. The trip is not only swift (twelve hours for this one) but smooth as silk, and you are particularly impressed by the luxury of this newest of airliners. The motors may be of tremendous importance to other people, and admittedly the air-conditioning is super-super . . . but personally we found the ladies' lounge simply elegant. It's all done in a feminine pinky-beige . . . and the dishes, cups, glasses of the food trays are all of a light composition in this same color. You really expect to find the sheets and towels in a pinky-beige. Please, Mr. TWA, make it so.

AS for Hollywood itself . . . it moves with the same speed and smooth service that the Stratoliner has accustomed you to (even conditioning is quick these days). Everyone travels at a terrific pace . . . in automobiles, and people think nothing at all of driving thirty miles to work and back in one day. The climate is hot, dry, but exhilarating . . . and everyone *seems* to work like mad.

The Green Room at Warners' modestly assumes the reputation lost to the world of Paris' Café de la Paix. For after a short time there you are convinced that if you stay long enough, everyone in the world will pass by. Its very name lends tradition and dignity to the screen stars you see there (it's their restaurant), and evokes thoughts of the great Green Rooms of the past. The theatrical dust of centuries stirs for a moment while you think of Mrs. Siddons or Mrs. Bracegirdle, or poor Nell Gwynn or Peg Woffington. You turn your head and there in this modern, air-cooled Green Room is copper-haired Ann Sheridan, surrounded by men, her laugh ringing out over theirs . . . or Bette Davis, serene and sure, the ever-present charm bracelet tinkling from her wrist. Here you'll see Olivia de Havilland and marvel at her great brown eyes, and flawless white skin. You may run into James Cagney, George Brent, Herbert Marshall, Jane Wyman and her incredibly handsome husband, Ronald Reagan (he's even better looking off the screen). And if you're good, you'll see ALL THIS AND COOPER, TOO. For these days, Gary Cooper is making "Meet John Doe" for Frank Capra on the Warner lot.

On the "Four Mothers" set at Warners' you find Rosemary Lane, very pretty without a touch of make-up, chatting with sister Priscilla who is working in the scene being shot. You learn that the sequence in work includes one of a set of twin babies banging at the piano. You are told that one twin works in the morning, the other in the afternoon . . . both playing the same child in the picture. Warners' Mr. Taplinger says, "That's a good story . . . but no one will mention it. Instead they'll write what Miss Tisk had for breakfast." Everyone giggled, including our colleague, a grave young man from *Life*, or perhaps it was *Time*.

Miles from civilization it seemed, out in a dry, hot valley, you find "Down Argentine Way" on location, where horses and extras mill about raising a great dust. Betty Grable in an abbreviated play suit rests her fabulous bare shoulders against a tub of ice. Don Ameche moves chairs for people, looking cool and immaculate in a dark gray silk shirt striped in white, and gray trousers . . . and *nobody* complains of the heat.

M-G-M affords a glimpse of Hollywood's own hero, Robert Montgomery, in a long English roadster, all gray and chromium. In the middle of a street between sets on the same lot, Mickey Rooney conducts a jam session with the band from "Strike Up the Band." Everybody sweats under the broiling mid-day sun.

At Columbia, a chic, slim Rita Hayworth is a portent of autumn fashions in a simple gray jersey dress with black velvet drawstring at throat and waist. It's a costume from the Columbia picture, "The Lady in Question." (Continued on page 72)

GEORGE BRENT, at right, is twenty-second in *Glamour's* series of star portraits in color. One of Hollywood's few unattached eligibles, Brent's questioning look and pleasant Irish voice will next enhance Warners' production, "Honeymoon for Three"

SCOTTY WELBOURNE





JUDY GARLAND, MICKEY ROONEY AND BAND DO SOME RUG-CUTTING



PAUL WHITEMAN OFFERS MICKEY SOME NEEDED CASH



JUNE PREISSER AND MR. ROONEY GOING TO THE DOGS



JUDY AND MICKEY PLAY-ACTING

TWO IMPORTANT

Comedy: "Strike Up the Band"

A Metro-Goldwyn-Mayer Production, with Mickey Rooney, Judy Garland, June Preisser, Paul Whiteman, William Tracy and Larry Nunn

MICKEY ROONEY, the personality, has been rated America's No. 1 box-office attraction. He has the kind of dynamic, mugging effervescence that comes off the screen intact to smack a movie audience and leave it gasping. Best partner for Rooney, and the only one who has not been eclipsed by him, is Judy Garland.

The Rooney-Garland combination is, to put it mildly, terrific. "Babes in Arms," their last musical, was one of the biggest money makers M-G-M ever made. Since the advent of that film, the movie public has been constantly clamoring for the pair to appear together again.

"Strike Up the Band" is the story of a dilapidated high school orchestra pepped up into a hep-cat, jiving outfit by skin-beater Mickey Rooney himself. Rooney's orchestra competes in a contest held by Paul Whiteman, to determine the best high school band in the country.

His efforts and those of his band, his girl (Judy Garland) and the machinations of an adolescent femme fatale (June Preisser) all go to make up the plot. After raising and losing the fare money to Chicago two or three times, the band does eventually get there. We leave it to your imagination how it makes out.

It's a song-studded picture, this one directed by Busby Berkeley (famous for his super-production numbers), with the title number by George and Ira Gershwin, and most of the music and lyrics by Roger Edens.

With accent on youth, the film manages to pack pep, sparkle and everything one could ask of a musical. Miss Garland was never in better voice and her acting is something worthy of a first-rate comedienne. Rooney is Rooney—which is enough for ten million Americans. Paul Whiteman appears briefly and a little self-consciously, and June Preisser plays a rôle almost duplicating the one she had in "Babes in Arms"—the spoiled, young heiress. Plots really don't matter in musicals—one of the reasons "Strike Up the Band" makes the most entertaining cinema footage in a long time.

NEW MOVIES

Drama: "The Long Voyage Home"

A Walter Wanger Production, with John Wayne, Thomas Mitchell, Ian Hunter, Barry Fitzgerald, Arthur Shields and John Qualen

WHEN Hollywood tackles Eugene O'Neill, you may rest assured it knows it's dealing with Art. "Ah, Wilderness!" and "Strange Interlude," two of O'Neill's works which have been previously dealt with on the screen, were produced with star-studded casts.

It took Walter Wanger to adapt not one but four of O'Neill's plays—one-acters, it is true—and whip them into a unified whole under the title of one of them, "The Long Voyage Home." So convinced was Mr. Wanger that he was making cinematic history that, to give an example, he commissioned nine of America's foremost artists to do oil paintings of the members of the cast as they appeared in their screen characterizations. $50,000 was paid out for this job, the canvases to be displayed at art galleries throughout the United States.

The plot of "The Long Voyage Home" has been integrated from the loosely joined plays by screen writer Dudley Nichols. It deals with the captain and crew of the British tramp steamer, S.S. Glencairn.

After fighting storms all the way from Buenos Aires, they reach their destination at a Caribbean port only to find the journey is wasted for there is no cargo for them to carry. The men are sea-weary and surly and the captain knows it. He is unable to give them shore leave and sails immediately for Baltimore. Here again the men are refused leave, and they learn the reason for the hasty departure is a cargo of munitions they must take across the Atlantic into the war zone.

There follows the tense, nerve-shattering journey home; quarrels break out among the men. There is an attack by bombers from the air as they draw near the coastline; and finally, port for some, death for others.

Top honors in a brilliant production go to John Wayne, as a homesick Swedish sailor; Barry Fitzgerald and Arthur Shields, two unruly members of the crew; and the fine direction of John Ford, acknowledged to be one of the twelve greatest ring-masters of the cinema world.



CARMEN MORALES CHARMS ARTHUR SHIELDS AND IAN HUNTER



THOMAS MITCHELL AND JOHN WAYNE SUPPORT A WOUNDED SAILOR



THOMAS MITCHELL IN THE THICK OF BREWING TROUBLE



THOMAS MITCHELL, JOHN WAYNE AND WARD BOND IN A TENSE MOMENT

Hollywood Snaps

Some Cinema-City scenes of stars as you seldom see them



Judy Garland drinks a toast to Jackie Cooper at Cooper's birthday party. This was a surprise affair in reverse—Cooper inviting mobs of friends to his place without telling them what was on



A Red Cross worker poses with Clark Gable and Priscilla Lane at Hollywood Park Track. Red Cross Drive netted thousands of dollars



Big Bill Tilden and Paulette Goddard, partners at Lake Arrowhead's Relief match. Goddard's new Mexican "coif" is tied-up braids



James Stewart, on his way to the top of the stands at Hollywood Park for a look at what's giving him a run for his money



Jeffrey Lynn, after a première, makes the so-necessary (and secretly gratifying) gesture of signing autographs for his fans



Spencer Tracy contributes his share to the Red Cross Fund Drive which climaxed weeks of campaigning with a Red Cross Day at Hollywood Park. Red Cross officials found it profitable to approach stars at play



Horse, jockey, Hedy Lamarr and Hollywood Park all doing their bit for the Red Cross Fund Drive. A garland for the winning steed, part of the prize money to the Drive and a picture with Hedy for the rider

"I wrote for the movies"



ELEANOR HARRIS, YOUNG SCENARIO WRITER

MRS. G. P. PUTNAM, MAJOR FRENCH, MISS HARRIS





MISS HARRIS, LEFT, AT A CHARITY PARTY

A close-up of a career:
Some of the pitfalls and pleasures you are apt to run up against while writing scenarios in Hollywood

By ELEANOR HARRIS

Ed. note: Eleanor Harris is a San Francisco girl, a graduate of Stanford University. She was one of Hollywood's few recruits from college to scenario-writing. Her first job for the movies was on the script of "Kidnapped;" her most recent effort, plenty of work on the "Brigham Young" script.

EVERY day, hundreds of writers all over the world wistfully announce to anyone who'll listen: "We want Hollywood!"

This is because Hollywood is the Comstock Lode of the financially dubious writing profession. A vast army of writers is stationed there now—poets, playwrights, short story writers, and novelists. Among them are Moss Hart, George Kaufman, Dorothy Parker, Richard Sherman, Nunnally Johnson, Louis Bromfield and Anita Loos—to name only a few, and a famous few. These are the vanguard of the army. In the enormous rank and file, there are thousands of writers who are barely known outside of the Los Angeles city limits —and their own home towns.

But, famous or small fry, all writers arrive in Hollywood with one common bond—complete ignorance of how to write a moving picture. This knowledge they acquire while being paid That Weekly Check. There's no other way to acquire it—for only by writing movies can one learn movie technique. Strangely enough, Hollywood acts as if all writers were movie experts. From the minute they reach the studio, they're plunged headlong into the jungle of movie work.

Upon your arrival at a studio as a new writer, you are hurried across the lot by an office-boy to the writing cubicle allotted to you. There you find a painter busily scraping the last resident's name off the door, and replacing it with your own. Behind your name is a pleasant office, boasting a desk, a swivel-chair, a typewriter on its own table, two easy-chairs, several lamps and a couch. (No writer's office in Hollywood is without a couch. On it you'll spend many miserable hours,



SCENARIST GRAHAME BAKER AND MISS HARRIS

torn between nervous naps and the agonies of story problems.) Perhaps you have an outer office, graced with a secretary who fills her days with cigarettes and self-manicures. (This is run-of-the-mill secretarial behavior in Hollywood.) But usually you're minus a secretary. You call the stenographic department when you want to give dictation or want something copied. You call Research for everything else—from history books for period pictures, to the latest magazine.

You have hardly finished eying the paper, pencils, and carbon in your desk drawer, you have just risen from sampling the couch—when the telephone shrills. It's the crisp voice of your producer's secretary. He wants you to come at once—for your first story conference.

You arrive at his ornate office breathless and terrified. But you're soon at ease. He's so busy with telephones and letters he hardly notices your entrance. You sink into a wheezing leather chair, and wait. Then you notice another uneasy character in another leather chair—he's the writer who'll be your team-mate for this coming picture. Hollywood firmly believes that "two minds are better than one," and in a minute the producer introduces you to your other mind. During the next few weeks you will see more of this stranger than you'll see of your spouse or close friends.

THE producer then tells you about your assignment. You'll be writing one of three things—an original story, a treatment, or a screenplay. If it's an original story, it's usually planned for some particular star, with a previously decided locale of the South Sea Islands or an Australian sheep farm. There is no story yet, nor any characters. Those are blanks for you to fill in.

If it's a treatment, you are to write a fifty-page development of a story already purchased by the studio—it may be a short story, a novel, a play, or an original moving picture story written expressly for Hollywood sale. This treatment is much like a short story. It tells the tale in narrative form, carefully indicating each scene—acting as the solid foundation for the coming screenplay.

If your assignment is a screenplay, the producer gives you the treatment for it, which was written by two other writers before you came. You are to read it carefully and then write the screenplay accordingly—about one hundred and thirty pages' worth. This will be entirely composed of dialogue and camera shots—the film version, in other words, of a play script. For instance: "*Exterior Mary's house—day—medium shot Mary and Jim having tea on terrace.*" Under that: "*Mary (angrily)*: 'I still don't see what you're arguing about.'"

AT first, you are thrown into panic at the sight of this strange new writing form. But you soon learn that the camera terms are few and simple. With a vocabulary of "*Long shot, medium shot, angle shot, close-up, day, night, exterior, interior, fade in, fade out, cut to* and *dissolve to*," you are the master of all you survey. Besides, you're lucky to be writing a screenplay. This is the cream of writing jobs in Hollywood. For it, you get more respect, credit, and salary—and furthermore it's the easiest job of all. Someone else has already been through the struggle of story-plotting and character creation. Now all you have to do is enlarge on his labors.



BETWEEN PERIODS AT A POLO MATCH

During this first conference, you sketchily discuss the story. Then the producer dismisses you and your new collaborator. The two of you immediately begin work. (Each of you has his own office in which to write. But for story discussions, you'll meet in the office of whichever gets the bigger salary. This is Hollywood custom, and you follow it (Continued on page 74)



Reefer coat, warm and slender, for the wise career girl who must be a walking ad of her style sense. She is, in this smooth black job of Lewiston tweed with the spanking new R.A.F. collar. $15.95. Black felt pompadour hat, $2.85



Side-closing (and you know how important *that* is) in a blue cashmere dress, tailored so well it could be worn inside out (well, almost). Black kid buttons trickle down the side; black kid belt marks the waist. A jewel for $7.95

Fall wardrobe for $35

HONEYMAN



Black suède pull-ons—formal enough to look smart, sturdy enough to wear well. Especially at $1.35



Black calf shoes with suède instep and midget calf bow. Easy on eye, foot and purse at $4.95



Shirred calf, zip-top bag in black with faille handles. $1.85. Total wardrobe (add it yourself), $35!

• THESE FASHIONS: JOHN WANAMAKER, NEW YORK,



Classic dress in field green rayon crêpe, infinitely wearable and changeable by accessories, for the girl who careers in an office. The news here is the double fly-front top and cash pockets buttoned over a calf belt. $5.95



LEMUS

Coat and skirt of cross-dye Shetland for a gray suit—Rock of Gibraltar to any wardrobe. Classic coat goes over everything; skirt mixes like magic with other tops. $19.95. Blouse with it, shown below. Back-of-head felt hat, $2.85

Fall wardrobe for $40



Calf oxford in black with perforated toe. Good heel to offset wear and tear of office errands. $4.95



Blouse of white rayon crêpe with full long sleeves. Stitched, convertible collar and close-fitting cuffs. $2.85



Capeskin gloves and a soft calf bag, both in black. Gloves, $1.95. Bag, $1.85. Entire wardrobe, $40!

PHILADELPHIA. OTHER INFORMATION, PAGE 83

LEMUS



ROBERT HENRI MUTRUX, DESIGNER

MODERN ROOM, $150

For a New Lease on Living, make over your one-room apartment into a modern gem of livable comfort and bright charm

WHY let October 1 push you around? You don't have to move, you know, even if the rest of the world does play "Fruit basket, turn over" on this date sacred to renting agents and moving vans. *Glamour* suggests that this year you stay just where you are (maybe the crying baby upstairs will move), save the expense, and redecorate. What's more fun? Nothing.

It will actually come under the heading of An Adventure, because we are giving you the plans for a modern one-room apartment as designed by Robert Henri Mutrux, a brilliant young architect-designer with the Corning Glass Company. Mr. Mutrux has planned a room of young, clean freshness and livability that will make your mother give you a faintly worried look and ask where you got the money.

Mr. Mutrux, barely out of the "younger generation" category himself, and remembering well how fleeting is the dollar, planned this apartment to cost no more than a modest $150. He believes passionately in modern design—which he thinks need not be cold, austere or barren, but merely our design of today. According to Mr. Mutrux, the best design—whether of houses, dresses, glasses or hats—is the best solution of the *problem* at hand.

That is why we selected this young man to tie into the housing problem of the budding careerist . . . or the young couple just starting out. Each wants to live graciously, but that isn't easy in a one-room apartment that's the be-all and end-all for eating, sleeping and entertaining. But Mr. Mutrux did such an inspiring job that it wouldn't surprise us in the least if there were a sudden spectacular boom in one-room apartments from coast-to-coast.

He started with an absorbing idea—that of building his room about a radio and phonograph pick-up for the person (more and more of 'em!) whose favorite pastime is listening to music. We like the room in fresh red, white and blue, but Mr. Mutrux prefers the earth colors—dull browns, greens, ochres. Take your choice or dream up your own color scheme. In any case, the room is keyed to a single piece of furniture.

This is the cabinet-unit which may be built from working plans which *Glamour* will send upon request. It holds the radio, with space for record albums directly underneath, has sliding doors which conceal ample space for linen, china, crystal, etc.

The built-in desk-table, shown below (for which working plans are available), is wonderfully ingenious. It unfolds once to desk-size, twice to dinner-size, and—if it's in the way—it will fold against the wall leaving just a five-inch shelf for books and flowers.

Another piece of the specially-built furniture is the coffee table with adjustable shelves. It can gracefully, conveniently hold your inexpensive record-player, *and* it can serve as a bench at the dinner table.

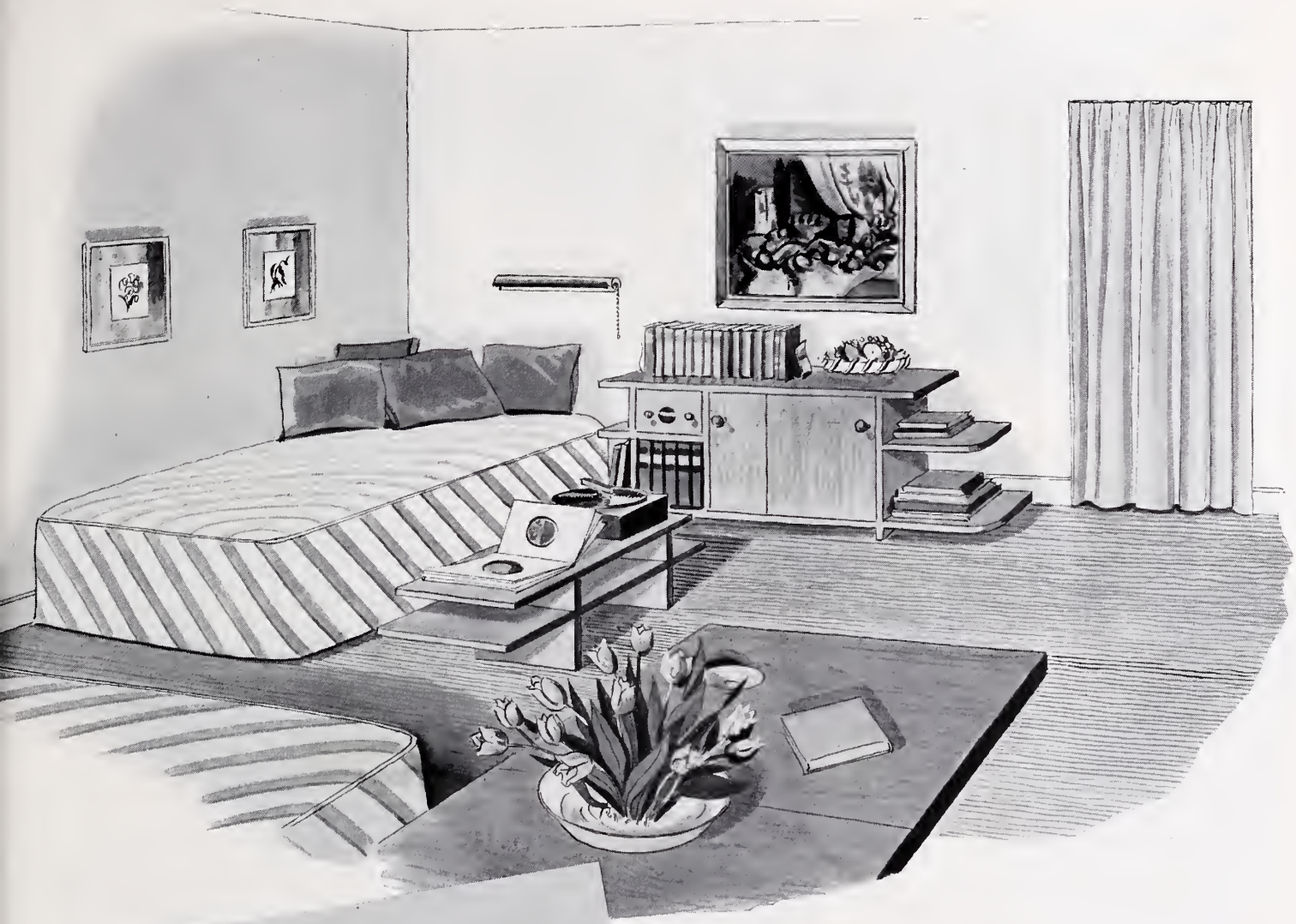
The two beds (cheap, but you're a good shopper) are covered with canvas brilliantly striped in red-and-white. We suggest a bevy of fat, blue canvas-covered pillows to heap on the beds. The floor is covered with deck canvas painted blue, which can be washed down like a ship's deck and won't wear out in *your* time. If you can afford it, put a rug cushion under the canvas covering and it will feel more like a rug.

Rough red monk's cloth for the curtains, and blue for the "occasional" deck chair complete the fresh and spicy charm of the one-room masterpiece. It gives no hint of crowded, or too-utilitarian living, but it looks free, uninhibited, entirely glamourous.

If you like the simple beauty of comfort and color, put together with a zest for living and $150, thank Mr. Mutrux and write to *Glamour* for the working plans.



THE DESK-TABLE OPENED UP



MODERN ROOM

ABOVE:

2 beds: box-springs, $12 each; mattresses, $12 each	$48.00
Bed covers: 12 yds. 50" canvas, $1.50 yd.	18.00
Long, indirect light	4.00
*Cabinet-unit: materials and labor to build	24.00
*Coffee table: materials and labor to build	7.00
Curtains: 5 yds. 50" monk's cloth, 55c yd.	2.75
Floor cover: 17 yds. 36" canvas, $1.50 yd.	25.50

OPPOSITE:

*Desk-table (also above): materials, labor	12.00
Deck chair	4.00
Drapes: 6 yds. 50" monk's cloth, 55c yd.	3.30
	$148.55

All prices and measurements are approximate

*Working drawings: desk-table, coffee table, cabinet-unit, sent upon request. Write to Glamour at 420 Lexington Ave., New York City

Apartment for moderns

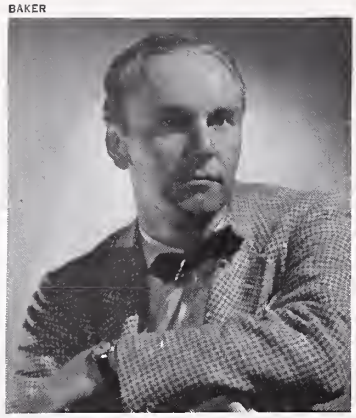
IN the crisp, bright modern room above, designed for *Glamour* and you by Robert Henri Mutrux, the focal point is the cabinet-unit holding the radio. It has shelves for record albums, and sliding doors conceal space for china, linens, crystal and what-all.

Other pieces of furniture are the two box-springs on legs, good mattresses, coffee table that may also serve as a bench, a deck chair and a built-in desk table that lets out to seat eight for dinner (see opposite page).

The colors we suggest are gay, timely —red, white and blue. The fabric covering the beds is rough and indefatigable—red-and-white striped canvas. That goes for the floor-covering, too—deck canvas painted blue. Curtains are red monk's cloth.

Notice the livability and comfort of this room and make them your very own.

BAKER



GUY MONEYPENNY, ACTOR-DECORATOR

VICTORIAN ROOM, $150

For a New Lease on Living, turn your one-room home into a gently escapist haven of Victorian grace, modern convenience

YOU know what a new hat does for you—that is, you do if you're female and human. Multiply that a dozen times and, even if you aren't a whiz at figures, you'll have a hazy notion of the thrill of a newly decorated apartment. By "new," we don't mean just some other one-room-with-kitchenette affair, populated by the same old family hand-outs. We mean a sparkling place to live, where you invite your friends with unreserved pride.

And here is the apartment—a lovely, fragile, but deceptively practical room designed by Guy Moneypenny, a young actor-decorator whose specialty and great love is Victorian décor. Always fascinated by this period of lavender and lace and white lies, he is a complete convert to it since playing in Helen Hayes' "Victoria Regina" company.

So, he gives you your Victorian room—soft, feminine, the perfect retreat from the work-a-day world . . . but a place where, we warn you, it will be hard to talk shop! It is complete with the color and coziness and slight-but-controlled insanity of Victorian whatnots. But there is none of the prim stuffiness of the too-authentic-Victorian that would make a career girl feel like a wax flower under glass.

According to Mr. Moneypenny, you may achieve the feeling called Victorian on no money whatsoever (*Ed. Note*: Slight exaggeration. $150, we believe!) by the simple use of imagination and a little footwork amongst the second-hand and thrift shops. Because Victorian in the modern conception is a free-and-easy style of decorating in which the most incredible opposites blend, it is probably the best way to give vent to personality.

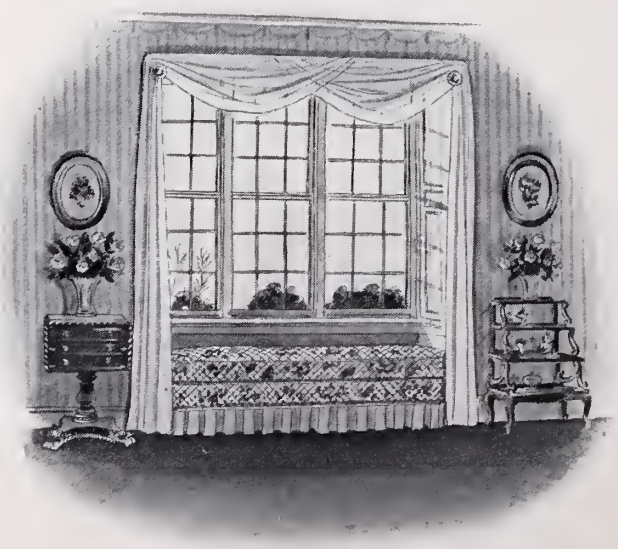
The designer's suggestions for a sweetly pseudo-Victorian room (one with plenty of light and air, the antithesis of your grandmother's) call for nimbleness with the needle, for there are covers and curtains to make. The second requisite is a real enjoyment in browsing around quaint old shops and auctions.

Colors in this room melt together in tones of green, gray and rose. The wall-paper (for which you'll have to touch the landlord) is gray-and-white striped; the plain carpet (for which you'll have to touch the family), bottle-green; and the crisp organdie curtains, white. The bed, box-springs-on-legs, is covered in rose-and-white quilted chintz, which comes already quilted, you'll be happy to hear. In back of the bed is built a shelf for flowers and knick-knacks, over which hangs a long mirror. This is one of the most charming things in the room, for it doubles the flowers and ornaments on the shelf by reflection and gives an air of cool spaciousness.

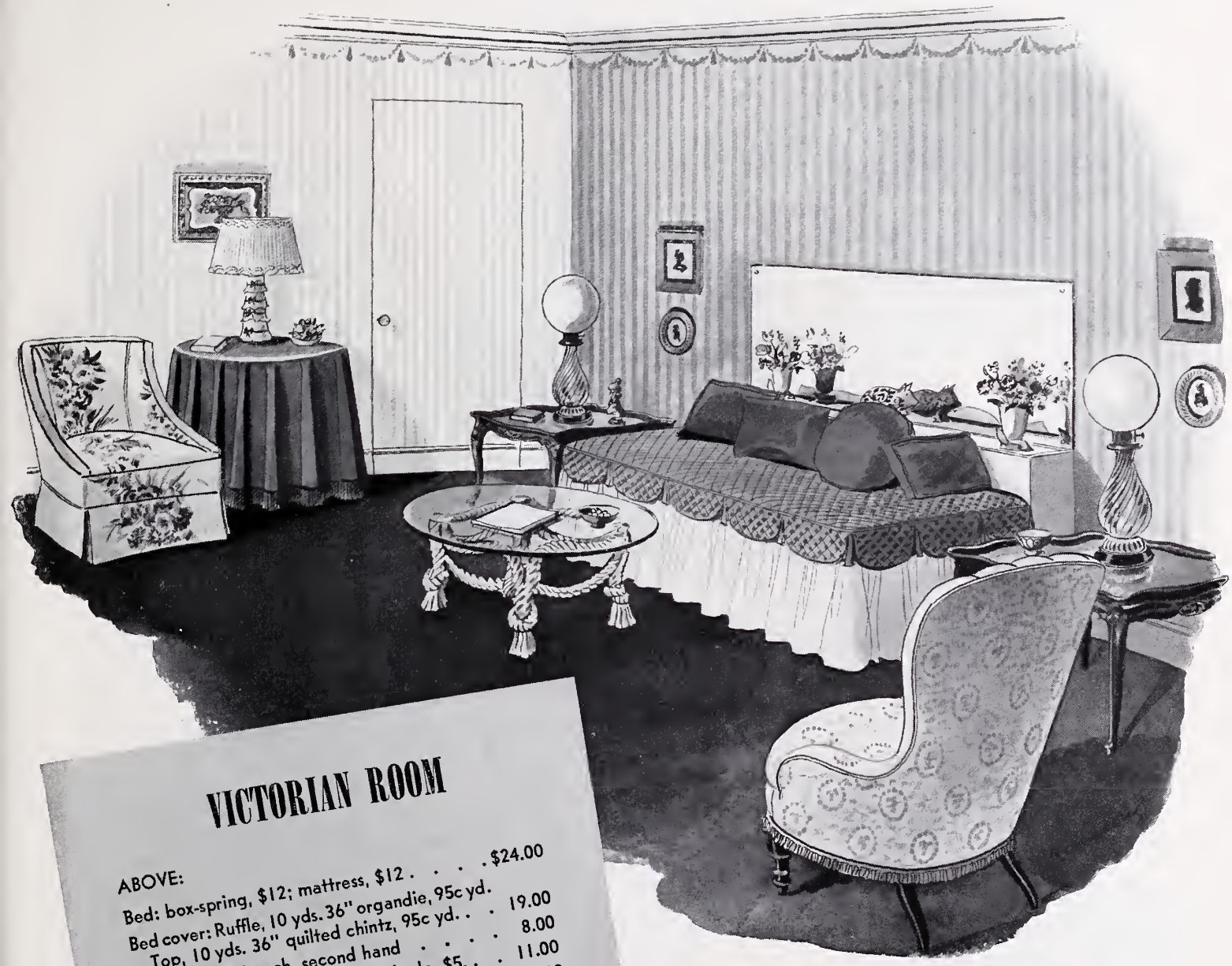
At either end of the bed is a formal arrangement of identical end-tables (buy any two just alike, then sandpaper and varnish them) topped by identical lamps. The coffee table is wrought-iron and glass.

Chairs in the room (one new, one "browsed for") look elegant indeed covered in rose-and-green flowered chintz (chair to the left) and in primly patterned rose, green and gray cretonne (Victorian chair to the right). The window seat matches the bed in rose-and-white quilted chintz with a white organdie ruffle, and is flanked decorously by a second-hand sewing or serving table and whatnot . . . both, of course, newly sandpapered and varnished by you. The round table, modestly skirted to the floor in green felt edged with ball fringe, is utterly Victorian.

Here it is—a Victorian haven, gracious, pretty, and far removed from the mundane world. $150, too!



OPPOSITE THE BED, A WINDOW-SEAT



VICTORIAN ROOM

ABOVE:

Bed: box-spring, $12; mattress, $12	$24.00
Bed cover: Ruffle, 10 yds. 36" organdie, 95c yd.	19.00
Top, 10 yds. 36" quilted chintz, 95c yd.	8.00
End tables: $4 each, second hand	11.00
Pair lamps, $3 each; lamp with shade, $5.	9.00
Mirror: above bed	6.00
Shelf: below mirror—material, labor to build	7.50
Coffee table: wrought iron and glass	3.00
Round, unpainted table	
Table cloth: 2 yds. 72" felt, $2.25 per yd.; fringe, $1.50	6.00
Flowered chintz chair (left)	10.00
Victorian chair (right): second hand	10.00
Re-covering: 3 yds. 50" fabric, $1.80 yd.	5.40

OPPOSITE:

Window seat: 4 yds. 36" quilted chintz, $1.50 per yd.	6.00
Hangings: 10 yds. 36" white organdie, 95c yd.	9.50
Sewing table: second hand	10.00
Victorian whatnot: second hand	4.00
	$148.40

All prices and measurements are approximate

Apartment for romantics

ROSE, green and gray are a charming trio in the $150 Victorian room above, designed for Twentieth Century clinging vines and *Glamour* by Guy Moneypenny.

The bed and window-seat (opposite page) are covered in rose-and-white quilted chintz flounced with a white organdie ruffle, the material of the frosty curtains. Flowered chintz and cretonne cover the two chairs, while the round table (which you may dine on) has a green felt cover. Glass and wrought iron make the graceful coffee table. The odd tables are second-hand, newly varnished. Mirror and shelf above the bed add volumes.

YOUR FIRST SILK DRESS FOR FALL

Five Hollywood Designs destined to star in The Silk Parade

WITH the first whiff of Fall in the air, thoughts automatically turn to "a new dress for a new season." The gay little cotton dresses we lived in throughout summer days suddenly pall.

Silk will undoubtedly be your choice for your new dress, for it is newly important and lends itself easily to quaint pinafores as well as to rather formal afternoon dresses.

The silk may be heavy or light, stiff and ribbed, or softly crushed. A pure silk dress gives you an enviable feeling of luxury, but it's a luxury that more than repays you for what it cost.

• Other views, information, page 84





Hollywood Design No. 514 sleeks your figure by means of the smooth shoulders and semi-princesse lines. For this—white dots on navy blue silk. It's designed for sizes 12 to 18; 30 to 36

Hollywood Design No. 499 is a back-buttoned, pocketed pinafore and a full-sleeved guimpe. Use stamp-red silk velvet from Cheney Brothers for pinafore. Designed for sizes 12 to 18; 30 to 36

Hollywood Design No. 518 has princesse lines and new length sleeves. It is made of brown and white silk taffeta from Frederick W. Meurlin. This is designed for sizes 12 to 18; 30 to 36

Hollywood Design No. 510 is one-piece with the chic two-piece effect. Black and white checked silk from Catoir gives it a made-to-order look. It's designed for sizes 12 to 20; 30 to 38

Hollywood Design No. 512 is sapling-slim, with unexpected fullness from unpressed pleats in the skirt back. Shown here in silk crêpe from Holmes Silk. Designed for sizes 12 to 20; 30 to 38





Shower Shedders

Fashion takes command of rainy-day wear

WONDERFUL weather for ducks doesn't have to be depressing weather for you. You don't *have* to go around looking like an old museum piece every time it rains. Matter of fact, you can deck yourself out in smart raincoats, shiny boots, gay umbrellas . . . and turn a dull day to advantage.

1. Sturdy *but* smart. Reversible box coat, all-wool plaid, one side, Zelan-treated on the other. $25. Von Lengerke and Antoine, Chicago

2. Built for action, but town-trim. Bantamac ensemble of balloon cloth. Skirt, $3.95; jacket, $5; hat, $1.50. Davega Stores, New York

3. Continental Gaytees of rubber to fit over shoes. Zippers on sides for slick fit and ease in getting-on. $4.75. May Company, Cleveland

4. Wolf-bait of a kind Red Riding Hood *never* knew. Demure hood attached. Plaid cotton, rubberized backing. $2. Bullock's, Los Angeles

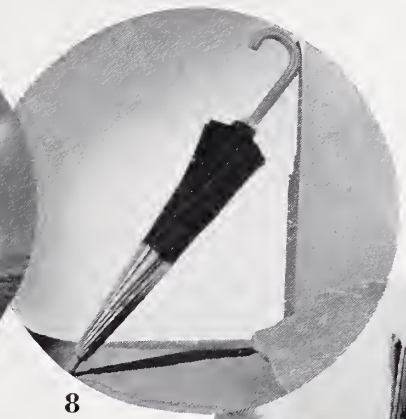
5. Chipper black and white stripes to cheer the neighbors, on blue or black umbrella. Celanese rayon taffeta. $1.98. Oppenheim Collins

6. Looks like an oxford, but is rain garb for your shoes. Black Swa-Tex rubber front, dull rubber sides. Raintogs, $1.95. Lord and Taylor





7



8



9



10



11 12

7. Raintogs boot looks ready for riding. Fleece-lined. Ankle strap for security. Goes easily over saddle shoes. $2. Wanamaker, Philadelphia

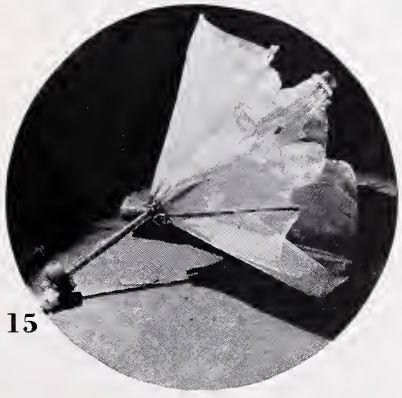
8. Crook-handle umbrella of Celanese rayon taffeta in red and black, or other combinations. It's $2.50. At Higbee Company in Cleveland

9. High-cut rubber Gaytee has pleat instead of fastener at front. It comes in black, red, beige, or green. $1.95 a pair. At Bloomingdale's

10. Seven-eighths coat in cotton gabardine. Fly-front zipper closing. Two large pockets, and one moisture-proof cigarette pocket. Natural, Air-Force blue, wine, green. $5.95. Wanamaker, Philadelphia



14



15



13

11. Transparent plastic raincoat with box back and a detachable hood. Air-E-ator back flap for ventilation. $5.95. At Stern Bros.

12. Raynster coat of gabardine twill, with cotton plaid lining. Brass buttons down front and on the sleeves. $10.95. At Lord and Taylor

13. Black Raintogs galosh of Swa-Tex rubber with snap closing. It won't turn gray. Wash with soap and water. $2.95. Lord and Taylor

14. Note the India shape of this umbrella when open. Plaid Celanese rayon taffeta, has transparent handle. $3. Higbee Company, Cleveland

15. Translucent, Korosealed folding umbrella with red knob. Opens quickly or folds up small in matching cover. $5. At Lord and Taylor

Throug

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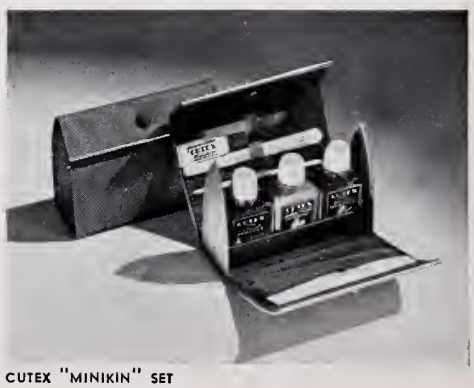


BRAND-NEW DJER-KISS PACKAGES

...bones of the ball in our mothers' and grandmothers' day, and have continued their sweet-smelling way up through the years. Now, they burst into prominence with brand-new packages (left), designed by Lester Gaba. The Djer-Kiss line includes toilet water, $1.50; Cologne, face, and dusting powder, $1. each; talcum powder, 50 cents; perfume, $1.50.

COSTUME colors, make-up, and nail polish shades are in complete harmony these days. You no longer (or so we hope) use nail polish just for its brightening effect, but to accent your whole ensemble, as well. With this in mind, Dura Gloss has brought out two brilliant new colors to start off the Fall season. "Red Wine," a crushed cherry color, for your blue, mauve, pastel shades; "True Red," with a golden undertone, for your browns and beiges. Dura Gloss, with its outside color sample, is 10 cents.

WE can always depend on Cutex to bring out nail kits which inspire us to do a job of work on our own hands. The little Minikin set (shown at the right) is a compact nail beautifier, which will fit easily into any handbag. It includes polish, polish remover, cuticle remover, nail file, emery boards, and orange stick; and there is an ample pocket for cotton. The case, itself, is of soft leather, in navy or bright red. Price, $1.



CUTEX "MINIKIN" SET



"you've certainly got it soft . . .
being cuddled up to those

Younger Crowd Fashions*"



Details are impeccable. Even the slide fasteners are the newer, invisible Waldes KOVER-ZIP.*

★

Even a bunny knows a soft berth when he sees it . . . and what could be softer and more attractive than these two sparkling casuals? Downright charming, they are, in the way a flashing belt belies the demure touch of high neck, long sleeves. You'll want them for every grand Fall occasion from football to roll-call. Isn't it great to be young?

Bunny-Hug

Robbit's hair oll-wool dress with wide three-tone leather belt . . . Just o little shirring gives the skirt o swing flore. Rojah Blue Green, Blush Rose, Wine, Gendarme Blue. Teen sizes 12-16 **.12.95**

Pussywillow

All-wool jersey with yoke woist ond unpressed pleats. Bright bell buttons motch the brilliance of a round pig-skin belt. In Blue, Dusty, Honey Amber. For teen sizes 12 to 16 . . **10.95**

Featured in Younger Crowd Fashions—Waldes Kover-Zip, the new fabric-covered zipper, and the only one of its kind in the world! No metal can possibly show.



*Reg. U. S. Pat. Off.

IF YOU'RE 12 to 16 . . . Just look for the blue and white "Younger Crowd Fashion" label at any one of these stores . . .

Albany, N. Y. . . . . Little Folks Shop
Allentown, Pa. . . . . H. Leh & Co.
Amarillo, Texas. . . . . White & Kirk
Ann Arbor, Mich. . Wm. Goodyear & Co.
Aurora, Ill. . . . . Young Modern Shop
Boston, Mass. . . . . R. H. Stearns Co.
Chicago, Ill. . . . . Carson Pirie Scott & Co.
Cincinnati, Ohio . . . . H. & S. Pogue Co.
Cleveland, Ohio . . . . . Halle Bros. Co.
Erie, Pa. . . . . Halle Bros.
Grand Rapids, Mich. . . . . Corl's
Hartford, Conn. . . . . G. Fox & Co., Inc.
Hornell, N. Y. . . . . McBrides Sisters
Indianapolis, Ind. . . . . L. S. Ayres & Co.
Kolamazoo, Mich. . . . . Aunt Katie's Shop
Kansas City, Mo. . . . . Harzfeld's
Los Angeles, Cal. . . . . J. W. Robinson Co.
Memphis, Tenn. . . . . B. Lowenstein
Montreol, Canada . Henry Morgan Co., Ltd.
New York, N. Y. . . . . Lord & Taylor
Pasadena, Cal. . . . . F. C. Nash
Philadelphia, Pa. . . . . The Blum Store
Pittsburgh, Pa. . . . . Kaufmann's
Rochester, N. Y. Sibley, Lindsay & Curr Co.
Salt Lake City, Utah . . Auerbach Company
Scranton, Pa. . . . . The Heinz Store
Seattle, Wash. . . . Frederick & Nelson Inc.
St. Petersburg, Fla. . . . . Lowrey's
Syracuse, N. Y. . C. E. Chappell & Sons, Inc.
Washington, D. C. . . . . The Hecht Co.
Wichita, Kan. . . Geo. Innes D. G. Co., Inc.
Worcester, Mass. . . John C. MacInnes Co.

BLUE GRASS
FLOWER
MIST



4 oz.
Bottle
$1.25

Elizabeth Arden's newest triumph, *Blue Grass Flower Mist*, is a lovely scent for this time of year... crisp and exhilarating as an Autumn day... fresh and stimulating as a new romance.

Use *Blue Grass Flower Mist* lavishly, after your bath, for a lasting aura of fragrance. 4 ounce bottle, $1.25. Larger bottle, $2.25. Atomizer, 35c additional.

Complete Your Blue Grass Sequence With: *Blue Grass Perfume, $6 to $60. Blue Grass Dusting Powder, in a shaker-box with puff, $1.50. Cameo Face Powder scented with Blue Grass, $2, $3. Blue Grass Soap . . . . $1, 3 for $2.50.*

Elizabeth Arden
691 FIFTH AVENUE · NEW YORK

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NEW WORLDS TO CONQUER

(Continued from page 21) jobs and keeping off the relief rolls. You need a good logical mind, a liking for mathematics and, if possible, a college degree.

Dentistry can hardly be regarded as a glamourous profession—you don't think of it in connection with women—yet there's a need for women dentists, particularly in the field of children's orthodontia. They stand a much better chance than women doctors, whose number, we regret to report, is dwindling. A course in dentistry will set you back from $1,214 to $2,920 depending on the school. Competition from your own sex is small—only one dentist in fifty-five is a woman.

If you ever had a crusading spirit for alleviating the suffering of the very poor, you might find a successful career in Social Service work. The pay is not sumptuous but the demand is ever-present for women who will investigate housing conditions, administer charity funds and distribute clothing. Scale of pay ranges from $600 a year in cities under 25,000, up to $3,000 a year in more populous centers. There are Social Service courses in many colleges which also act as placement bureaus upon graduation.

We've spoken of glamourous careers and not-so-glamourous ones—but one of the best career risks (although the field is fairly crowded) is the business of Glamour itself. Officially, it's known as Cosmetology (a fancy name for beauty operator), and all the information regarding the work—which pays from $25 a week to dizzy heights—may be obtained from the National Hairdressers' and Cosmetologists' Association, 2322 S. Grand Avenue, St. Louis, Missouri.

There are plenty of alluring careers which are nothing much when you take a close look. You've probably swooned with delight thinking how much fun it would be to serve as a hostess on a cruise. Fun is what you'd be doing it for—the steamship lines know it's so much fun they just pay you with the ride. Women aviators, too, exciting as their work is, rarely earn their living with their wings.

Commercial art is a crowded field and one we wouldn't wish to recommend unless a girl had unusual talent. Most of the art schools turn out great numbers of highly trained graduates, but a diploma isn't a passport to a job. Only a small percentage of students are placed. This art business is like dancing or singing—to succeed, you must have more talent than inclination.

If you were the captain of your own gym team and you still like athletics, you might make your fun earn you a living as a gym teacher. There is a slowly increasing demand for women physical instructors, thanks to federal projects, public extension of high schools and the beauty salons. Although a college degree is necessary in most places, the same colleges act as placement bureaus after you graduate. You can knock down from as low as $700 a year (with room and board) at a small private school, to $6,000 a year in New York City. Chin your way up the ladder of success!

A sideline in physical instruction would be life-guarding. More as a publicity stunt than anything else, a few beaches in the East introduced women lifeguards, who were successful in making male lifeguards turn pale under their tans and wonder if anything were sacred. We don't recommend it as a life work—it leaves you too much time in the Winter.

We're reserving for last, two exceptionally open fields in which a career might well be started—diametrically opposed to each other in appeal, method and popularity. Few know anything about one of them. The other, girls encounter daily but rarely consider for a career.

Occupational therapy is the first. In case you don't know what it is (we didn't), it means the science of devising work for bedridden or crippled people which will not only keep their minds occupied but aid in their recovery. For instance, a child whose back needs stretching will be given a loom which makes her move her arms high up in order to weave.

An occupational therapist is a rolling stone, sent from place to place on call. The only three schools of occupational therapy in the country are at Philadelphia, Boston and St. Louis. One year at college is required and you're given three years of training, one of school work, two in the field. Pay is small at first—$65 or $100 a month with maintenance, but an executive may get $4,000 a year. Best part of it is—there's a crying demand for occupational therapists.

The second best bet in Glamour's daily double is Window Display. Men do most of the work now although women are moving in rapidly—and it's a natural for the Dressy Sex. There are practically no courses available—it's one of those gifts—but if you're any good at all, you start at $35 a week and go on up. What the store owners want are Trained Beginners. Of course, there's no such thing (in any business) but if you know what you want to do and are determined to do it, you can put on a wonderful act.

And that goes for any world you care to conquer.

GLAMOUR'S COVER GIRL

Star Rosalind Russell models Fall clothes you can buy



LEMUS



WALLING

BLACK and winterberry red are a brilliant combination in the costume shown above, once on our model, again, on movie star Rosalind Russell.

Miss Russell, famous for wearing screen clothes that are always prophetic of fashions to come, is also known for the chic of her personal wardrobe. This is one reason we are looking forward to her next two pictures, Universal's "Hired Wife," in which she stars with Brian Aherne; and Warners' "No Time For Comedy" with James Stewart.

The dress Miss Russell models on the cover is dull black wool with a dramatically high, collarless neckline . . . more important than ever, this year; certainly exciting, with its infinite possibilities for further drama in jewelry. It's a neckline just made for the modern gold and silver necklaces shown with it, or some of the jewelry shown on pages 46 through 49 of this issue. The frock silhouette is the newly narrow one . . . sleeves are bracelet length. A wide sash starts high at each side and ties at the back.

The Victorian bonnet, perfect for a pompadour, is of winterberry red imported fur felt, clouded in black veiling.

Miss Russell wears a four-strand gold and silver necklace and matching bracelet. All of these fashions, frock, hat, jewelry, are from Bonwit Teller, New York. Black suède gloves, Nancy's, Hollywood.

• For other information, turn to page 82.

The Smart Sphere of Barmon Exclusive Smocks



From Hollywood to Holyoke . . . . you'll discover Barmon Smocks of *exclusive patterns* doing their clever bit in scholastic, commercial and social spheres.



There is no substitute for their smartness or practical purpose, and thus opinion grows that every modern wardrobe must have its share of Barmon Smocks.

Fashion-alert stores the Country over have Barmon *exclusive pattern* Smocks.

Write to us for a free Color Brochure of new Models, and the name of your local Barmon store.

Barmon Brothers Company Inc.,

at Buffalo, N. Y.



Elongated Envelope of calf-grain. In black, brown, navy, wine.

$1 each

Leading Lady
REG. U. S. PAT. OFF.
HANDBAGS

Camel Suede with intriguing top-handle treatment. Dressmaker type. Black, brown, wine, Promenade green.

Start with these two—and you're off to a smart season! The elongated envelope in calf-grain for suits and tailleurs. The camel suede with richly shirred front goes arm-in-arm with your loveliest afternoon frocks. Many other styles in fashionable colors and materials.

At your favorite store, or send $1 to:

ELANBEE, Inc., 19 East 22nd Street, N. Y. C.

YOUR TOWN

(Continued from page 50) Lovely Miss Hayworth's hair has been thinned out so that it is no longer a weight above her face. You'll find her immensely more attractive.

That brilliant busy-bee of a man, Joe Pasternak, stopped to talk to us at Universal . . . and there too, we saw Brian Aherne and his wife, Joan Fontaine. She was beautifully dressed in a very sophisticated daytime costume . . . looking completely different from the way she did in "Rebecca." She wore her hair high under a tiny sailor, and she had on those new, very small, completely round pearl earrings that look like beads dropped on the earlobes. Miss Fontaine has the same amazingly white skin as her sister Olivia de Havilland, but there are enchanting amber freckles high on the Fontaine cheeks.

Ciro's . . . with the baroque elegance of red velvet banquette seats against green walls, is disappointing to a New Yorker, bred to swing, for its sweet, innocuous band. Everybody does the Conga and rumba here, but with much hip-swinging and little of the Cuban technique (another night club, the Zerrape, yields better rumba music and dancers, if fewer illustrious customers). One of the few good rumba dancers at Ciro's was Lupe Velez, looking (believe it or not) like a school girl in a short, short shirtwaist dress of white silk jersey. She wore white shoes. Everybody seems to wear white shoes in Hollywood.

Ciro's also afforded a glimpse of Mrs. Darryl Zanuck, looking very chic in a flip red felt hat; Mr. Darryl Zanuck looking exactly like Mr. Darryl Zanuck; Miss Elsa Maxwell in what we are sure was last year's cape, my dears, deep black with gold encrusted shoulders, but very majestic for all that.

Perino's light, beautiful sky room atop Saks-Fifth Avenue in Hollywood, has the most attractive chairs. Delicate yellowy-chartreuse with white leather seats. Looking at them, you suddenly realize that they are, or could be, nothing but inexpensive bentwood kitchen chairs painted an exquisite color, cushioned in leather. A clever touch that would cost little for *your* apartment dining room.

Another addition to the household section of our notebook is the home of John Payne and Anne Shirley . . . the very Mr. and Mrs. Payne who just had a baby daughter, Julie Ann.

You know what a problem it is to keep plenty of match packets about the house for guests as well as yourself? Well . . . the Paynes solve it beautifully. A boat-shaped dish about ten inches long carries a huge supply of long blue-tipped matches, the kind we call kitchen matches. Incidentally, their kitchen is very gay . . . white walls decorated with widely spaced bunches of red cherries and strawberries. Windows are curtained in red dotted Swiss, with tie-backs of red ball fringe. There's a tiny built-in desk of white, where Mrs. Payne presumably does the household accounting and ordering, and over the stove hang red, heart-shaped pot-holders.

Hollywood, just Hollywood . . . has laughed gaily over "Meet the People," the burlesque of Hollywood, that we are told has played longer than any show in the town. Seeing it, you collapse in the aisle over New York's Jack Gilford, who walks on the stage, says blandly, "I am a movie fan" and rocks the house.

The expression "Out of this world" is used by everyone in and around the cinema-city. You hear it applied to clothes as well as people. It's an old Harlem expression, probably made its transition through swing music into ordinary conversation . . . in case you are interested. Also . . . talking of swing, the stars seem to prefer sweet stuff, and the bands play old favorites like "I Get a Kick out of You," and other Cole Porter's of two or three years ago.

Market week in Los Angeles and the big fashion show at the Biltmore made these indelible impressions: Louella Ballerina's winter sports clothes of such beauty you gasp. Polish and Austrian refugees are said to have worked the magnificently patterned jackets; Jean Carol's simple evening dresses, ensembled with long graceful capes; a jeweled American flag, snuggled deep in white fur, looking suddenly very unusual after all you've seen.

You leave the town with the impression that you've known it all your life, because on the streets, in shops and restaurants, even in the beautiful Farmer's Market, you see familiar faces. Not the startling sight of a famous screen star (we almost fell out of the car the first day, seeing Walter Pidgeon, brown and handsome, walking down a hill, frowning at the sun's glare in his bright blue eyes). Rather, that vague feeling of familiarity you recognize if you've ever returned to your home town after years of having been away. The faces are familiar, but you can't always remember the names.

Hollywood is like that because you see so many featured or bit players or even extras whom you've seen in countless movies and whose faces are as familiar to you as that of the clerk's in the drugstore around the corner . . . and as difficult to place out of their natural environment, the screen . . . as the clerk's is when you see him on a bus. But they're just as familiar . . . just as familiar.

THROUGH THE LOOKING GLASS



At the left, La Cross' smart satchel nail kit, "Young Idea," $2.50. Right, open to view; "Prom Trotter," $4

Elizabeth Arden's Personal Analysis Service gives you the "works" from a skin care and make-up standpoint. And, if you are anything like we are, you love to be analyzed, to be told what you are doing wrong about yourself and how to correct it. Not by your friends, of course, but by a beauty analysis expert.

By writing to Elizabeth Arden, 691 Fifth Avenue, New York City, you will receive a little pink folder, a beauty questionnaire and make-up chart for you to fill out. A simple Home Treatment will be sent, and the color analysis begins when you have given Miss Arden all current data about your face, figure, and hair. The results, we can assure you, will be both interesting and helpful to you.

Grenoville's "Piège" perfume has a supplement to its sweet-smelling, enticing scent in a new, matching eau de Cologne. If you have ever possessed a bottle of one of our favorite perfumes, you will need no urging to carry on with its lighter version, too. We like harmony in perfume; we also like to be lavish with our fragrance, which is the purpose of Cologne. A three-ounce bottle is $1.50.

Tangee's new "Red Red" lipstick is a clear, brilliant shade, with a double emphasis on red. It is a sophisticated, dashing accent to practically the entire Fall line-up of costume colors, which are muted, grayed-down, and soft.

At the recent début of the new lipstick, we had our portrait done by an artist who used the actual lipstick for his work. This tells you, far better than we can, something of the indelibility and outlining performance of new "Red Red." There is also cake or cream rouge to match, for 75 cents each. The lipstick costs $1.

Beauty Editors Recommend



MADEMOISELLE,— "First there is a real scrubbing with a colloidal sulphur cleanser via a little brush. This cleanser's action on any skin, dry or oily, is in direct ratio with the waste product the skin itself throws off. You are left clean, glowing with the smug knowledge that all impurities have been carried away."

HARPER'S BAZAAR,— "First, last and always, don't forget soap and water to keep your pores free and unclogged. Grace Donohue has a special soap that lathers instantly and contains 15% colloidal sulphur, a recognized disinfectant and healing agent. It works wonders with blackheads . . . . A brush, just forceful enough, comes with it."

VOGUE,— "Grace Donohue's 'Colloidal Sulphur Cleanser,' which has been embellishing fair complexions for some time, is our idea of a really superior cleanser. And the new little Complexion Brush, which is fine and soft, is shaped so that you can weave in and out of difficult corners."

Grace Donohue

creator of famous **Blush Cream and Night Cream**
is first to offer as a cosmetic

15% Colloidal Sulphur Cleanser

with COMPLEXION BRUSH—1.25
Sold separately—75c each

Amazing water-soluble solidified cream in cake form, highly recommended for blackheads, whiteheads, oily or dry skin. For best results apply with COMPLEXION BRUSH.
If unable to purchase at department or drug stores in your vicinity, order direct
GRACE DONOHUE Inc.
640 Madison Ave. (Dept. G-1), New York, N. Y.



Armine

STYLIST TO THE STARS
SAYS: *"Your legs can be Glamourous"*

Now YOU can wear the same exquisite stockings Armine has styled for such lovely stars as Arleen Whelan and many others. An extra high twist makes Hollyvogue stockings beautifully sheer, yet highly resistant to runs and snags. Better stores everywhere feature Hollyvogue stockings, styled by Armine for the stars and YOU!

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(Now styled by Armine)



Arleen Whelan displaying flattering new Hollyvogue Stockings

Free *Exciting new booklet— Mail coupon now!*



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Send Armine's booklet "Secrets"— how he selects hosiery colors for the stars, to:

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Address_____

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Clear skin ahead?

YOU'VE HAD a lot of fun in the sun! But there's a kick-back to old Sol. He toughens and coarsens that young skin of yours and if you don't beware—and take care—you can raise a bumper crop of . . .

Blackheads, blemishes and other horrid things on your face. Just when you want to look beautiful for exciting dates, too. Well...

Rose Laird throws you a life line

The DORM DO-ALL CHEST

She has put in one wonderful chest every Young Skin Preparation you need to combat summer damage *plus* her superb makeup items to give you that "to-be-desired" look! Dormitories will buzz with the Dorm Do-All this fall...girls at home will use it by the thousands.

The Dorm Do-All Chest contains

Liquid Facial Soap
Overnight Cream
Protective Lotion
Lash Cream (vegetable colored)
Complexion Brush
Greaseless Lubricant
Face Powder
Lipstick
Lash Brush



All 9 preparations for only $3.50

AT YOUR FAVORITE STORE OR DIRECT FROM

Rose Laird

783 FIFTH AVENUE • NEW YORK

GOT A SENSITIVE SKIN? Here's your chance to use Rose Laird's famous LIQUID CLEANER. She will send you a large trial bottle for **25¢**—this is special!

"I WROTE FOR THE MOVIES"

(Continued from page 57) blindly.) For the next four to eight weeks—depending on how long it takes you and your collaborator to complete the assignment—your life falls into a neat pattern.

You arrive at the studio at ten and work until twelve. From twelve until two you lunch in the studio commissary—thoughtfully eying the surrounding mob of stars, extras, secretaries, producers, directors and other writers. Then you go back to your office and work until five-thirty. No time-clock bullies you, and your time is your own.

You may work at home if you choose. But nevertheless you appear at the studio daily—everyone else does, and besides your producer might call a conference any minute. Usually, however, this only happens every two weeks to "A" writers which means writing big budget pictures for big stars.

But if you're a "B" writer, writing such quickies as the Jones Family stories, Charlie Chan pictures, and small-budget Western and gangster movies, you are likely to be summoned into daily story conferences, or even two a day . . . because the "B" producer, pressed for time and money, is trying to rush the job through as fast as possible.

That is your daily schedule as a writer. You do *not* drift chummily around on sets watching the shooting—because you're not allowed on a sound stage. You do *not* meet any actors or directors—because your fellow writers don't know them to introduce you to them. You do *not* work with directors or actors—because you work solely with your producer and collaborator. And when your original story treatment, or screenplay is done, you get a copy of it in mimeographed form and leave the studio.

You never hear of the picture again until, six months later, you see it on the screen in your neighborhood theater—with your name (maybe) on the title-sheet. You only get your name on it if, by the time it reaches the screen, you are responsible for twenty-five per cent of its contents. If other writers worked on it after you, altering all your efforts, you can search for your name in vain.

Well. That's what happens once you're in Hollywood. Now the question is, how do you get there?

Emphatically, the best method is to be successful in some other field of writing. Get a novel published, some short stories printed in magazines, or a play on Broadway—and your agent can make Hollywood shout for you. In which case, you arrive in Hollywood with advance prestige, a dizzying salary, an assured job—and your head held high. For that matter, you can make the same triumphant entrance if you've been a failure in other writing fields . . . *as long as you're a published failure.* A flop play or an anemic novel will get you in Hollywood almost as fast as successful products. Provided, of course, that you have an agent to catch Hollywood's attention. This is because Hollywood always believes in writers who have been trusted first by someone else—even if that trust was misplaced.

Ninety-five per cent of Hollywood's screen writers have ridden into Hollywood on their previous writing achievements. Believe me, it's the best way to get there. But if you're intent on trying Hollywood before you've been professionally baptized, let me tell you how the few unpublished-before-Hollywood writers have done it.

The big majority of them started in some other studio department, and only worked into writing after many years. They were readers, script clerks, prop boys, office boys, secretaries who finally got some executive to approve one of their story ideas, and therefore got a chance to write. This way is difficult and discouraging—and guarantees nothing.

A tiny group of Hollywood writers began as Junior Writers at Metro-Goldwyn-Mayer, Twentieth Century-Fox, and Warner Bros. (The other studios have never had them.) These Junior Writers were college students selected by the studios because of their outstanding work in English departments all over the country.

Only once every two or three years does a studio decide to re-try the Junior Writer experiment. When it does, ten or twelve eager young things reach Hollywood with seven-year contracts—with options. This generally means that they work six months at fifty dollars a week. The second six months they find themselves back home and broke. Just one or two rugged individuals in the group manage to stick. Aside from this tiny wedge into the writing business in Hollywood, there is only one other and it's even tinier—be fortunate enough to be Somebody's Relative.

By any measurement, the best way to crash Hollywood is to take the well-trodden path—some other writing field. Don't come armed with a bunch of unpublished stories, because no one will see you or read your work. It's far better to stay home and wrestle with your typewriter until you've caught a publisher's wandering eye. Then—even if you've made only a sour ripple in the literary pool—Hollywood will want you. Just try it and see.

READER'S CHOICE

READING in the Summer is like reading on shipboard. There's plenty of time to do it but very little gets done. It's only about now that we climb out of the hammock and tackle a few important additions to the library shelf.

The war has brought on a flood of reminiscences written in a musing, golden note, even from such tireless advocates of world change as Upton Sinclair. Mr. Sinclair, who moltenly denounced the System and its evil practices for a generation, looks almost regretfully over his shoulder in his latest novel, "World's End." This is one of Mr. Sinclair's better offerings and certainly one of his longest. It tells of the haphazard life of a rich adolescent through the years 1913 to 1920, when World War I ended, and, according to Mr. Sinclair, World War II began. Mr. Sinclair's protagonist, no missionary, prefers simply to turn his back on a dying world and shrug his shoulders.

Less bitter and more entertaining is "As I Remember Him," by Hans Zinsser. Purportedly telling the tale of "R.S.," a good friend of his, Zinsser's story is really his own autobiography. With a wonderful gusto and rare humor Zinsser, whose frank, informative "Rats, Lice and History" was a best seller of a few seasons back, describes the education, boyhood and career of an American doctor bred in the old liberal German tradition. A good medico, Zinsser is also a fair diagnostician of the world's ills although he offers no specific cure. His philosophy, which is of the rambling type, embraces everything from economics and informal politics to l'amour.

Entirely on the light side is G. B. Stern's featherweight "A Lion in the Garden." Miss Stern is almost too sanguine and when she writes of the war, although it is in a most amusing style, she jars with headlines. A British family tale, this.

On the other end of the spectrum, Walter Millis, a self-advertised ex-pacifist, writes on "Why Europe Fights." He tells the history of that weary continent for the last twenty years, its treaties, its trends and its wars. As little as two years ago, Mr. Millis wrote "The Road to War," in which he advised the United States to remain strictly isolationist. For such an authority as Mr. Millis to recant makes this book news, no matter what the individual point of view.

Lastly in the serious category—and really only included for the sake of contrast—is "Birth and Death of the Sun," by George Gamow. In a calm and matter-of-fact way, it discusses time in eons and the destruction, not of countries and governments, but of (Continued on page 77)

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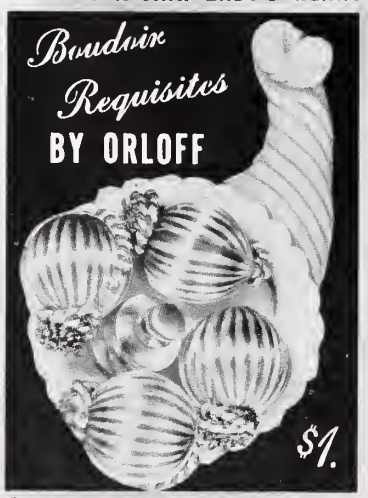


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LETTERS TO THE EDITOR

Excerpts from Glamour's Mail-Box

SENSITIVE FAN

I have just become acquainted with *Glamour* and I think it a fine magazine and a great help to those of the fair sex interested in improving their appearance.

However, in looking over the reviews of the latest movies in the August edition, I read something which got my dander up. I happen to be an ardent Jeanette MacDonald-Nelson Eddy fan and in your review of their latest picture "New Moon" you mentioned some of their previous movies. All was well until I read that you classified "Sweethearts" and "Maytime" as bad pictures, in other words "not so good." Well, now! I will agree that "Sweethearts" perhaps was "not so good," but "Maytime" (in my estimation) was one of the finest of movies! Most every one has only complimentary things to say about it. But, no hard feelings. I guess we MacDonald-Eddy fans are just a bit sensitive. . . . Carol Fenner, Wauwatosa, Wisconsin

• One man's poison is another man's meat, you know.

A SATISFIED CUSTOMER

I wish to tell of my satisfaction with your magazine and your promptness in delivery. I like the latest news on the latest clothes and your informal pictures of the movie stars. Nothing could, of course, be newer than the clothes which the stars wear. I like your Glamour Aisle and your Do's and Don'ts. In fact, I like most everything about your magazine but its length. I sail through it much too quickly. . . . Mrs. Carl Malmborg, Oaklawn, R. I.

REFERENCE LIBRARY

I started buying your book eleven months ago, and I keep all the back copies so I can go back to them when something puzzles me. . . . Ethel Miclette, Woonsocket, R. I.

SCHOOL MARMS

Who is this Mignon Bushell who wrote the article "It's Your Summer"? And why the remark about school teachers? In the course of her article, she advises girls to go to summer school and comes out with: "Have you ever paused to consider how alluring you look against a background of four-dozen school teachers?" Well, I'm a school teacher and I won't be a "background" for anyone. Tell Miss Bushell to come around—I'll give her some competition. . . . Mary Cook, Chicago, Ill.

BEAUTY IN BED

I would like to tell you that I like *Glamour* very, very much. I hope you keep enlarging the magazine. And I would like to see some articles for invalids on beauty treatments that can be given to oneself in bed. . . . Dorothea Browning, Tyler, Texas

A NEW READER

I have just discovered your magazine, *Glamour*. I think the colored photographs are beautiful and I like the entire "set up"—an inexpensive, but not cheap magazine. Please tell me how long you have been publishing *Glamour*. . . . Edith Ulrich, Detroit, Michigan

• Glamour, April, 1939, out March 1.

OUR MISTAKE

While I don't like to jump to conclusions . . . in the August issue of *Glamour*, in the feature called "New Movies," you review the picture "Maryland," with Brenda Joyce, John Payne, Charlie Ruggles, etc. Above this review you show a picture which I'm almost sure is of Ray Milland and Patricia Morison, who currently are featured in "Untamed." Am I correct? Anybody can make a little mistake, though, so best wishes for the continued success of a very entertaining and enlightening magazine. . . . Betty Smith, Lancaster, Pa.

• We wish all our readers were as forgiving as Miss Smith. Our ears still burn for mixing up the "Maryland" and "Untamed" pictures. Sorry.

KEEP COOL, MISS TYLER

That article in your August issue called "Cool, Huh?" was pretty silly. If Mr. Kalischer lived through the recent heat wave, I'd like to ask him how he expects us to keep cool in the summer . . . pack ourselves in ice like Wanda McKay does in the picture on page 28? That may be all right for Hollywood starlets, but rather impractical for most of us. . . . Gretchen Tyler, Albany, N. Y.

SENSE OF HUMOR

I enjoy your magazine very much. The clothes shown in *Glamour* hit my price range very nicely. And in your August issue I particularly enjoyed the article by Peter Kalischer, "Cool, huh?". It makes me laugh at myself. . . . Phyllis Lee, Bowling Green, Missouri

IDEAS FOR WORKING GIRLS

I have been enjoying your magazine ever since I bought my first copy. The ideas and suggestions are grand for the average working girl who must always consider cost with quality when buying clothes. . . . Louise Duke, Bayonne, New Jersey

CAREERS

I enjoyed the article on Lillian Fox in your August issue. But that is the second article you have had on modeling. What about the many other professions open to young women? Not all of us can say "my face is my fortune," and we'd like to hear about other fields where we can make our hands or our minds our "fortune." . . . Hilda Maney, Cleveland, Ohio

• We're doing just what you suggest. See Eleanor Harris' story about writing for the movies on page 56, and our exhaustive survey of jobs for girls on page 19. And more to come in future issues.

DANCING

Last winter you published an article on how to waltz. My friends and I used your directions and diagrams to practice our steps. We had a lot of fun at our lessons and now we'd like to learn some new dances. Are you planning to have any more dance articles? . . . Ann Webb, Detroit, Mich.

• The Conga is next on our list of lessons. You can learn it in our November issue.

READER'S CHOICE

(Continued from page 75) solar systems. This is guaranteed to depress or elevate your spirits aeeording to your way of looking at matters.

Non-fiction and definitely non-depressing is "The Story of the Pacific," by Hendrik Willem van Loon. Mr. van Loon has a habit of over-simplifying history, but he does it so frankly from his own personal viewpoint that no one ean object. A tale as adventuresome as that of the early mariners who sailed around the tip of South Ameriea is just van Loon's dish.

Good murder mysteries know no season. The world may be falling apart in little pieees, but right up to the last explosion a great many people will still wonder if that niee young man did it. A beautiful example of the hardy virtues of this dream world of mayhem may be found in "Murder in the Blaekout," by J. Russell Warren. A stenographer is found dead during a blackout. Possibly someone killed her. The author smugly (and quite rightly!) assumes that both the reader and the law are vitally interested in traeking down the contemptibly small-time killer while thousands are being slaughtered wholesale. That's why a good whodunit and not "Why Europe Fights" should be required reading matter in every bomb-proof shelter.

ADDITIONAL BOOKS

BRAINS

THEY WANTED WAR, by Otto D. Tolischus (Reynal and Hitchcock, $3.). The former Berlin correspondent of *The New York Times* reviews and analyzes the rise of Hitler and the Nazi movement in Germany. A typical *Times* reporter sums up his experiences. Factual to a point—and then Mr. Tolischus crystal-gazes.

A FOREIGN POLICY FOR AMERICA, by Charles A. Beard (Alfred A. Knopf, $1.50). One of Ameriea's leading historians puts forward *his* plan for a constructive stand by this country in foreign affairs—an isolationist one. Good reading to compare with Walter Millis' opposite viewpoint.

BRAINS PLUS ENTERTAINMENT

HOW TO READ A BOOK, by Mortimer J. Adler (Simon & Schuster, $2.50). A really fine "how-to" book—the first we've ever read in which the author doesn't sound like an insufferable know-it-all.

MICHELANGELO, by Mareel Brion (Greystone Press, $2.50). A modern biography of one of the leading artists of the Italian Renaissance. Full-blooded, this tale, and of interest even to those who don't know a palette from an easel.

GENTLEMEN IN WAITING, by Ted Peckham (E. P. Dutton Co., $1.50). The originator of the male escort service dips into his correspondenee and comes up with some hilarious letters from applicants and customers, satisfied and otherwise.

WHODUNITS

WHEN THERE'S A WILL, by Rex Stout (Farrar & Rinehart, $2.). The eorpulent Nero Wolfe sleuths his way through a particularly good variation of intrigue, beautiful ladies and homicide.

STREAMLINED MURDER, by Sue MacVeigh (Houghton Mifflin, $2.). Death strikes in a train-load of people with enough originality to make this a thoroughly readable tale.

OUR FIRST MURDER, by Torrey Chanslor (Stokes, $2.). Two old ladies go into the detective business with a headless corpse as their first cash customer.

THE BONES OF NAPOLEON, by James Warner Bellah (D. Appleton-Century Co., $2.). As much historical as straight mystery, this one involves a manor in Maryland, international serap-iron business, an inheritance and the remains of a certain dictator.

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NEW RECORDS

A brief review of new releases

FOR LISTENING

BLUE NOTE'S offering this month has much of the soulful atmosphere present in the first Blue Note records. Made at the first session, "Port of Harlem Blues" and "After Hour Blues" are distinguished chiefly by Frank Newton's inspired and lyric trumpet and J. C. Higginbotham's forceful trombone. It is the utmost in jazz improvisation and every collector of hot music will want it.

Victor presents two records of unusual interest by Sidney Bechet. On the first record, "Shake It and Break It" and "Wild Man Blues" are fine vehicles for Bechet's soprano saxophone and Sandy Williams' trombone. The other record, "Old Man Blues" and "Nobody Knows" is distinguished by Sidney DeParis' biting and incisive trumpet. Both records have an easy rolling gait, helped considerably by Sidney Catlett's drumming.

You may or may not like Lionel Hampton's "Jack the Bellboy" and "Central Avenue Breakdown." They are simply exhibitions of Hampton's rhythmic ability on drums and piano. Oscar Moore, on guitar, makes the group sound like more than it really is. Duke Ellington's "Portrait of Bert Williams" and "Bojangles" are fairly even arrangements, and are made better by Rex Stewart's cornet and Jimmy Blanton's bass. All Duke Ellington fans will be interested in these records.

BLUEBIRD has a great variety of Charlie Barnet records, the best being the Ellington number, "Rockin' in Rhythm." Pretty ensemble saxes, Barnet's tenor, and Burnett's growl trumpet highlight a fine pseudo-Ellington arrangement. "Leapin' at the Lincoln" has even better trumpet and more crazy Barnet sax work. "Reverie of a Moax" is slow and easy, and is more relaxed than anything Barnet has done in a long time. "Flying Home" shows a lack of unity and there are too many unbalanced choruses. It is heavy music, but one chorus by Barnet stands out.

"My Blue Heaven" and "The Sheik of Araby" are the best records Coleman Hawkins has made since his return from Europe. Both have passionate solos by Hawkins and Higginbotham and Johnny Williams' magnificent bass.

"She's Crying for Me" and "The Mosquito Song" are good Dixieland by Wingie Manone, with trumpet, trombone and clarinet fitting nicely together. Fats Waller shouts his way through "You Run Your Mouth" and "Too Tired." If you can stand Waller's "singing," there is some very fine trumpet to listen to. Erskine Hawkins' "Junction Blues" is a mellow disc with an interesting guitar blended with the ensemble. Fine alto sax highlights the record, which has a deep background for the soloists to play over.

Woody Herman's "Jukin'," on Decca, has superb cymbal work by drummer Carlson and interesting tenor by Mansfield. "Herman at the Sherman," on the other side, is slower and in the same mood. Altogether a good coupling. "Embraceable You," by Bob Crosby, is a lovely Gershwin tune with noteworthy trumpet by Billy Butterfield. "Hep Cat's Ball" and "Lazy 'Sippi Steamer," by Louis Armstrong, have the usual Armstrong vocal. Nice ensemble work after the vocals stands out. The mood is one of complete relaxation, and Armstrong, of course, delivers effective trumpet choruses.

On Varsity there is Buster Bailey fronting John Kirby's band, and giving us "The Blue Room" and "Am I Blue." They are all very energetic, and fine passages by Shavers on trumpet and Kyle on piano highlight the records. The other two sides, "The Fable of the Rose" and "It Seems Like a Month of Sundays," are strictly commercial with vocals by Judy Ellington. "Baba" and "Tropical Mood," by Sidney Bechet and Will, the Lion, are supposed to be original Haitian music, but it seems a shame to waste such talent on this sort of music.

King Cole's "I Like the Riff" and "On the Sunny Side of the Street" manage to be very refreshing and, at the same time, they are quite listenable.

BARNEY BIGARD leads some of Ellington's men through "Mardi Gras Madness" and "Watch the Birdie," notable chiefly for the leader's clarinet and Rex Stewart's exciting trumpet. "Little Brown Jug" and "Impromptu," by John Kirby, are not as good as the Bailey sides on Varsity by the same band, but do have good Bailey clarinet. Kirby's bass is not as good as usual.

Benny Morton's beautiful trombone highlights Joe Sullivan's "I Cover the Waterfront." "Pom Pom," on the reverse, is the Benny Carter original and is performed adequately. Both sides are thoroughly enjoyable. "Ghost of Yesterday" and "Falling in Love Again" have Billie Holliday singing bewitchingly. She is accompanied by a splendid band, which is headed by Roy Eldridge.

Four sides by Basie on Columbia are better than usual. "I Never Knew," and "Tickle Toe" have fine solos by Les Young and Dickie Wells. "Somebody Stole My

NEW RECORDS

Gal" and "Let's Make Hey! while the Moon Shines" suffer from bad arranging in the ensemble passages, but have a nice Harry Edison trumpet.

Benny Goodman's "Crazy Rhythm" is undistinguished except for Ted Vesley's excellent trombone. Will Bradley's "Beat Me Daddy" is commercialized jazz, but it is performed competently, with Freddie Slack playing some slightly stilted Boogie Woogie. Also on Columbia is Jimmy Lunceford's "Monotony in Four Flats" and 'I Ain't Gonna Study War No More." It is a fine performance all the way through, and Willie Smith's alto on "Monotony" is memorable. "In a Little Spanish Town" and "As Long As I Live," by Will Bradley, show the fine ensemble playing of this new, young band. Bradley's trombone on the first side is striking.

Columbia's new label, Okeh, makes an auspicious début with "Coquette" and "I've Got a Crush on You," by Joe Sullivan. Sullivan's piano is pretty, as is Danny Polo's clarinet. Helen Ward sings the latter side.

Red Nichols' "Overnight Hop" and "Meet Miss 8 Beat" are spirited numbers, slightly on the commercial side. Solos by clarinet and piano, to say nothing of Nichols' cornet, are notable. Big Bill, who is one of the more authentic blues shouters, sings "Down and Lost in Mind" and "Messed Up in Love." The accompaniment is excellent.

FOR DANCING

THE best dance records of the month are the following: On Bluebird, "When the Swallows Come Back to Capistrano" and "Blueberry Hill," by Glenn Miller; on Victor, "All This and Heaven Too" and "And So Do I," played lightly and easily by Tommy Dorsey.

Decca has two fine sides by Jimmy Dorsey in "Shades of Twilight," which is adapted from Rimsky-Korsakoff's "Scheherazade" and "Blue," sung by Bob Eberle and Helen O'Connell.

Andy Kirk has made a recording of Billie Holliday's blues song, "Fine and Mellow." It is richly orchestrated, and June Richmond does a very capable job with the lyrics.

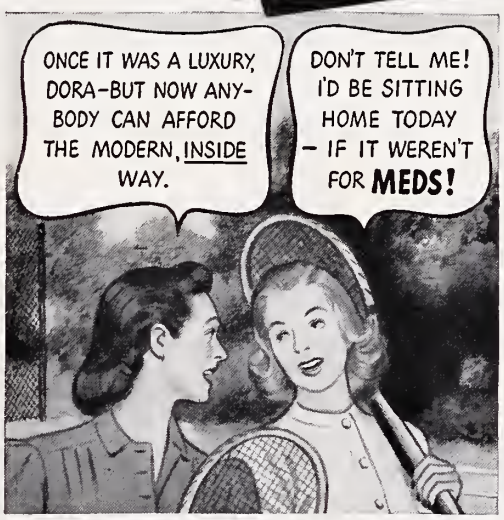
Benny Goodman's "I Can't Resist You" on Columbia is just restrained enough to make excellent dance music.

Okeh's "I'll Never Smile Again," by Gene Krupa, is not as good as the Tommy Dorsey version, but nevertheless, it is fine dance music. The other side, also good for dancing, is "Maybe," sung by Irene Daye.

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Glamour Aisle



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SADDLE-STITCHED BELT, BRASS-STUDDED BELT. $1 EACH

A pair of belts

This Fall and Winter when you'll be mixing and matching like crazy, you'll need an assortment of belts to amplify your scene-changing. Here are a couple —the top one, leather with saddle-stitching. It has an outdoorsy come-hither that puts zing into anything casual. *And* will wear and wear and wear and wear.

Next, a belt of two slender spans of cowhide bristling with brass studs. Each, $1 at Lord and Taylor, New York



GOLD "PEARL" NECKLACE-BRACELET, $2.77. HORN, $1.83

Necklace-bracelet and pin

A two-timing string of Marvella pastel gold "pearls" to play *necklace* to your high-throated black frock, and *bracelet* to your long-sleeved brown. The necklace-length strand separates into smaller sections to become a bracelet. Flashing clasps of "emerald" or "topaz" and rhinestones. $2.77 for this.

A glittering Lisanda Horn of Plenty to make your *lapel* prosperous, anyway. Of gold-metal with flowers of fake jewels, pearls. $1.83. Both, Macy's, New York



LIGHT-BUT-FIRM BRA IN NYLON, $2

Nylon bra

You swear by your nylon stockings, now here's a nylon brassière to swear by. As light as light, it rinses with a flick of the wrist and dries almost while you wait. The bra has inner construction for support-plus, with elastic side gussets for expansion and ribroom. Patented bow in front lends figure flattery, and it's prettied up with ladder-stitching. And wear? It's *nylon*, after all. Bali-Bra, $2 at leading stores, but rush! Supply limited

You asked for this DOUBLE-FEATURE RINSE

...now Marchand's brings it to you!



What features do you want most in a rinse? This was the question Marchand's put to thousands of women before developing their sensational new Rinse. Back flashed the answers...TWO outstanding features, way ahead of all others... Hair Coloring must be



1. NATURAL-LOOKING...
2. UNIFORM...

After many months research, Marchand chemists created this remarkable new DOUBLE-FEATURE RINSE, bringing *uniform, natural-looking* color to all shades of hair.

Whether your hair is blonde, brunette, brown, auburn or gray, you can swiftly give it alluring, new beauty...soft, glamorous highlights...and natural-looking, uniform color-tones with Marchand's new DOUBLE-FEATURE RINSE. Choose from the list the Rinse for your hair color, and get several economy packages of this *modern* Rinse from your variety, drug or department store today—or mail the coupon below.



1. PLATINUM (*For Gray, White and Plat. Blonde*)
2. BLACK
3. HENNA
4. DARK BROWN
5. LIGHT GOLDEN BLONDE
6. BLONDE
7. WARM CHESTNUT BROWN
8. AUBURN
9. GRAY-BLUE (*For Gray Exclusively*)

Marchand's new hair rinses

To THE CHARLES MARCHAND CO.
745 Fifth Avenue, New York, N.Y.

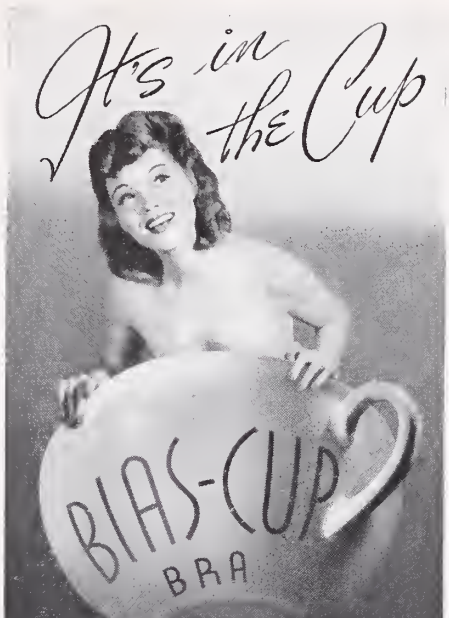
Please send one economy package, containing 6 rinses, of your_____Rinse (shade desired, see list above). Enclosed is 25c—in Canada 35c.

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*Street*_____*City*_____

(Please Print) *State*_____

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San Francisco, Cal. — Roos Bros., Inc.

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Brooklyn, N. Y. — Abraham & Straus
Chicago, Ill. — Chas. A. Stevens & Bros.
Dallas, Tex. — A. Harris & Co.
Los Angeles, Cal. — The May Co.
Philadelphia, Pa. — Bonwit Teller & Co.
San Francisco, Cal. — H. Liebes & Co.
Seattle, Wash. — Frederick & Nelson, Inc.
Washington, D. C. — Frank R. Jelleff, Inc.

Page 18

OFF-THE-SHOULDER GOWN
Atlanta, Ga. — Doris Fullerton Shop
Baton Rouge, La. — Rosenfield's
Brooklyn, N. Y. — Martin's
Charlotte, N. C. — Lucielle Shop
Columbus, Ga. — Kayser-Lilienthal, Inc.
Columbus, O. — Mrs. Eugene Gray, Inc.
Greenville, Miss. — Nelms & Blum
Greenville, S. C. — Kayser & Long, Inc.
Houston, Tex. — The Smart Shop
Indianapolis, Ind. — The Griffin Shop
Knoxville, Tenn. — Kayser & Strasburger, Inc.
Long Beach, Cal. — The Dinel Shop
Louisville, Ky. — Byck Bros. & Co., Inc.
Milwaukee, Wis. — Stuarts
New Brunswick, N. J. — Rineberg & Buck
New London, Conn. — Bernard's
New Rochelle, N. Y. — Karanne, Inc.
Oak Park, Ill. — Bramson, Inc.
Petoskey, Mich. — Sherman's
Rochester, N. Y. — Covner
St. Louis, Mo. — Lockhart's
Tampa, Fla. — Sherman's
Tulsa, Okla. — Conway's
Wellesley, Mass. — The Fashion Shop
Wilmington, Del. — B. Fisher

JET AND CRYSTAL JEWELRY
Akron, O. — M. O'Neil Co.
Atlanta, Ga. — Davison-Paxon Co.
Baltimore, Md. — Hochschild Kohn & Co.
Buffalo, N. Y. — J. N. Adam Co.
Dallas, Tex. — Titche-Goettinger Co.
Los Angeles, Cal. — The May Co.
Louisville, Ky. — The Stewart D. G. Co.
Milwaukee, Wis. — Ed. Schuster & Co., Inc.
New Orleans, La. — Maison Blanche Co., Ltd.
Pittsburgh, Pa. — Joseph Horne Co.
Portland, Ore. — Meier & Frank Company, Inc.
St. Louis, Mo. — Stix, Baer & Fuller Co.
Seattle, Wash. — Bon Marche
Toledo, O. — LaSalle & Koch Co.

Pages 24 through 27

MINK TRIM, PRINCESS COAT AND SIDE-TIED, LYNX TRIM COAT
Chicago, Ill. — Carson Pirie Scott & Co.
Indianapolis, Ind. — L. S. Ayres & Co., Inc.
Minneapolis, Minn. — Dayton Co.
Pittsburgh, Pa. — Joseph Horne Co.
Washington, D. C. — Frank R. Jelleff, Inc.

RAYON CRÊPE DRESS, METAL BUTTON TRIM
Amarillo, Tex. — White & Kirk
Atlanta, Ga. — Leon Frohsin
Boston, Mass. — Fredley's
Chicago, Ill. — Saks-Fifth Avenue
Corpus Christi, Tex. — Smart Shop
Detroit, Mich. — Milgrim's
Fort Worth, Tex. — The Fair
Hartford, Conn. — The Manhattan Shop
Indianapolis, Ind. — Wm. H. Block Co.
Los Angeles, Cal. — Bullock's
New Orleans, La. — Kreeger's
San Antonio, Tex. — Wolf & Marx
San Francisco, Cal. — Ransohoff's
Springfield, Mass. — Josephine S. Smith
Steubenville, O. — The Hub
Tulsa, Okla. — Seidenbach's

ALL WOOL DRESS, MATCHING JACKET
Boston, Mass. — Fredley's
Hartford, Conn. — The Manhattan Shop
Milwaukee, Wis. — Bitker Gerner
New Rochelle, N. Y. — Karanne, Inc.
Oakland, Cal. — The Gray Shop
Pittsburgh, Pa. — Maxine's
Portland, Ore. — Meier & Frank Company, Inc.
Springfield, Mass. — Josephine S. Smith
Wheeling, W. Va. — Stone & Thomas

2 PC. CHECKED SUIT
Hartford, Conn. — The Manhattan Shop
Holyoke, Mass. — McAuslan & Wakelin
Kansas City, Mo. — Mindlin's
Nasbville, Tenn. — Grace's
New Orleans, La. — Kreeger's
San Angelo, Tex. — Cox-Rushing-Greer
Springfield, Mass. — Josephine S. Smith
Stamford, Conn. — French Shop

PRINCESS RAYON CRÊPE DRESS
Buffalo, N. Y. — L. L. Berger, Inc.
Chicago, Ill. — Chas. A. Stevens & Bros.
Cleveland, O. — The Halle Bros. Co.
Detroit, Mich. — Saks-Fifth Avenue
Houston, Tex. — Sakowitz Bros.
Kansas City, Mo. — Harzfeld's
Los Angeles, Cal. — J. W. Robinson Co.
Philadelphia, Pa. — The Blum Store
Phoenix, Ariz. — Goldwaters
Washington, D. C. — Frank R. Jelleff, Inc.

FLAT RAYON CRÊPE DRESS
Chicago, Ill. — Carson Pirie Scott & Co.
Hartford, Conn. — The Manhattan Shop
Los Angeles, Cal. — I. Magnin & Company
Oakland, Cal. — I. Magnin & Company
Philadelphia, Pa. — The Blum Store
San Francisco, Cal. — I. Magnin Company
Tulsa, Okla. — Miss Jackson's Shop

Blouses, Pages 30 and 31

1. Boston, Mass. — Conrad & Co.
   Cleveland, O. — The Halle Bros. Co.
   Miami, Fla. — Burdine's Inc.
   Washington, D. C. — Woodward & Lothrop
2. Cleveland, O. — May Co.
   Los Angeles, Cal. — Bullock's
   Minneapolis, Minn. — Powers
   St. Louis, Mo. — Stix, Baer & Fuller Co.
   San Francisco, Cal. — Hale Bros., Inc.
   Washington, D. C. — Woodward & Lothrop
3. Knoxville, Tenn. — Anderson, Dulin, Varnell
   Oklahoma City, Okla. — J. A. Brown Co.
4. Harrisburg, Pa. — Emily Shop
   Washington, D. C. — Emily Shop
5. Cleveland, O. — Highee Co.
   Indianapolis, Ind. — Wm. H. Block Co.
   Philadelphia, Pa. — The Blum Store
   Pittsburgh, Pa. — Joseph Horne Co.
6. Cleveland, O. — Wm. Taylor Son & Co.
   Detroit, Mich. — B. Siegel Co.
   Waco, Tex. — Goldstein-Migel Co.
7. Brooklyn, N. Y. — Abraham & Straus
   Detroit, Mich. — Himelhoch Bros. & Co.
8. Boston, Mass. — C. Crawford Hollidge, Ltd.
   Cleveland, O. — Wm. Taylor Son & Co.
9. Chicago, Ill. — Mandel Bros.
   Cleveland, O. — The Halle Bros. Co.
   Houston, Tex. — Sakowitz Bros.
10. Brooklyn, N. Y. — Abraham & Straus
    Cleveland, O. — The Halle Bros. Co.
    Philadelphia, Pa. — The Blum Store
11. Knoxville, Tenn. — Anderson, Dulin, Varnell
    Oklahoma City, Okla. — J. A. Brown Co.
12. Chicago, Ill. — Mandel Bros.
    Cleveland, O. — May Co.
    Oakland, Cal. — Kahn Dept. Stores, Inc.
    Portland, Ore. — Meier & Frank Company
    St. Louis, Mo. — Famous-Barr
13. Atlanta, Ga. — Rich's, Inc.
    Birmingham, Ala. — Burger-Phillips Co.
    Detroit, Mich. — B. Siegel Co.
    Los Angeles, Cal. — Broadway Dept. Store
14. Akron, O. — M. O'Neil Co.
    Birmingham, Ala. — Loveman, Joseph & Loeb
    Chicago, Ill. — Marshall Field

Pages 34 through 37

ALL WOOL COAT, MINK COLLAR
Chicago, Ill. — Russeks
Denver, Col. — Neusteter Co.

LLAMA & WOOL SPORTS COAT
Baltimore, Md. — Hochschild Kohn & Co.
Chicago, Ill. — Russeks
Detroit, Mich. — B. Siegel Co.
Kansas City, Mo. — Mindlin's
Pittsburgh, Pa. — Kaufmann's
Portland, Ore. — Meier & Frank Company
Wilmington, Del. — H. Braunstein, Inc.

ALL WOOL OATMEAL TWEED COAT
Chicago, Ill. — Russeks
Detroit, Mich. — B. Siegel Co.
Kansas City, Mo. — Mindlin's
Portland, Ore. — Meier & Frank Company
Wilmington, Del. — H. Braunstein, Inc.

WOOL CRÊPE AND MONOTONE TWEED COSTUME ENSEMBLES
Asheville, N. C. — Ivey's, Inc.
Atlanta, Ga. — M. Rich Co.
Baltimore, Md. — Hochschild Kohn Co.
Bangor, Me. — Rines Co.
Birmingham, Ala. — Burger-Phillips
Boise, Idabo — Falk Mercantile Co.
Charleston, S. C. — Stolls-Alley-Sweater Shop
Cheyenne, Wyo. — Kassis Dry Goods Co.
Cincinnati, O. — H. & S. Pogue
Cleveland, O. — The Higbee Co.
Columbus, Miss. — Egger-Sisson, Inc.
Columbus, O. — The Fasbion
Dallas, Tex. — Sanger Bros.
Denver, Col. — Denver D. G. Co.
Detroit, Mich. — Crowley, Milner & Co.
Hartford, Conn. — G. Fox
Helena, Mont. — Fligelman's N. Y. D. G.
Indianapolis, Ind. — Wm. H. Block Co.
Kansas City, Kan. — Maslan's
Lexington, Ky. — Perkins, Inc.

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Lincoln, Neb. ..... Hovland Swanson
Little Rock, Ark. ..... M. M. Cohn
Los Angeles, Cal. ..... The May Co.
Memphis, Tenn. ..... J. Goldsmith & Sons
Miami, Fla. ..... Burdine's, Inc.
Milwaukee, Wis. ..... Bitker Gerner
Minneapolis, Minn. ..... Dayton Co.
Newark, N. J. ..... Hahne & Co.
New Orleans, La. ..... D. H. Holmes Co., Ltd.
Newport News, Va. ..... Nachman's Dept. Store
Oklahoma City, Okla. ..... J. A. Brown
Pittsburgh, Pa. ..... Kaufmann's
Portland, Ore. ..... Chas. F. Berg
Providence, R. I. ..... Lee's Dress Shop
St. Louis, Mo. ..... Sonnenfeld's
Salt Lake City, Utah
Zions Co-Operative Mercantile Institute
Seattle, Wash. ..... Rhodes Dept. Store
Sioux City, Iowa ..... T. S. Martin Co.
Springfield, Mass. ..... Forbes & Wallace
Washington, D. C. ..... Woodward & Lothrop
Wheeling, W. Va. ..... Geo. E. Stifel Co.
Wilmington, Del. ..... H. Braunstein

2 PC. SUIT
Buffalo, N. Y. ..... Flint & Kent
Cleveland, O. ..... The Halle Bros. Co.
Chicago, Ill. ..... Russeks
Indianapolis, Ind. ..... L. Strauss & Co., Inc.
Milwaukee, Wis. ..... Smartwear Shop
Richmond, Va. ..... Jacobs & Levy

REEFER COAT AND MATCHING SKIRT
Cleveland, O. ..... The Halle Bros. Co.
Chicago, Ill. ..... Russeks
Indianapolis, Ind. ..... L. Strauss & Co., Inc.
Milwaukee, Wis. ..... Smartwear Shop
Richmond, Va. ..... Jacobs & Levy

ALL WOOL COAT, PERSIAN LAMB TRIM
Chicago, Ill. ..... Russeks
Denver, Col. ..... Neusteter Co.

Pages 40 and 41

ALL WOOL PRINCESS COAT
Baltimore, Md. ..... Hochschild Kohn & Co.
Beverly Hills, Cal. ..... Yorkshires Sportwear
Chicago, Ill. ..... Marshall Field & Company
Los Angeles, Cal. ..... Bullock's
Milwaukee, Wis. ..... Del Monte, Inc.
Portland, Ore. ..... Meier & Frank Company

TWO-TONE COAT DRESS
Memphis, Tenn. ..... B. Lowenstein & Bros., Inc.
Miami, Fla. ..... Burdine's, Inc.
Philadelphia, Pa. ..... Strawbridge & Clothier
Richmond, Va. ..... Miller & Rhoads, Inc.
San Francisco, Cal. ..... Livingston Bros.

RAYON CRÊPE DRESS, PLEATED RUFFLE TRIM
Atlanta, Ga. ..... J. P. Allen
Boston, Mass. ..... Jordan, Marsh Co.
Chicago, Ill. ..... Chas. Stevens & Bros.
Detroit, Mich. ..... Russeks
Hartford, Conn. ..... Worth's
Louisville, Ky. ..... H. P. Selman & Co.
Washington, D. C. ..... Frank R. Jelleff, Inc.

2 PC. SUIT
Boston, Mass. ..... Jordan, Marsh Co.
Chicago, Ill. ..... Marshall Field & Company
Detroit, Mich. ..... Crowley, Milner Co.
Los Angeles, Cal. ..... Broadway Dept. Store
Milwaukee, Wis. ..... Schuster's
Portland, Ore. ..... Olds, Wortman & King, Inc.
Seattle, Wash. ..... Frederick & Nelson, Inc.

Pages 46 through 49

MONEY BAG, RAYON CRÊPE DRESS
Dallas, Tex. ..... Sanger Bros., Inc.
Denver, Col. ..... Daniels & Fisher Stores Co.
Hartford, Conn. ..... Sage Allen & Co.

HAND-HAMMERED SILVER COLLAR
Indianapolis, Ind. ..... H. P. Wasson & Co.
Sacramento, Cal. ..... Bon Marche
St. Louis, Mo. ..... Thomas W. Garland, Inc.
Topeka, Kans. ..... Pelletier Stores Co.

GOLD-METAL FILIGREE COLLAR
Chicago, Ill. ..... Carson Pirie Scott & Co.
Dallas, Tex. ..... Titche-Goettinger Co.
Los Angeles, Cal. ..... The May Co.
Milwaukee, Wis. ..... Schuster's
Minneapolis, Minn. ..... Powers
New Orleans, La. ..... Maison Blanche Co., Ltd.
Pittsburgh, Pa. ..... Kaufmann's
Portland, Ore. ..... Meier & Frank Company
St. Louis, Mo. ..... Stix, Baer & Fuller Co.
Seattle, Wash. ..... Best's Apparel, Inc.

V-NECK, RAYON CRÊPE DRESS
Brooklyn, N. Y. ..... Martin's
Long Beach, Cal. ..... Gibson Style Shop
Richmond, Va. ..... Ardley
Rochester, N. Y. ..... Sibley, Lindsay & Curr Co.
Seattle, Wash. ..... Best's Apparel

EAST INDIAN COLLAR
Chicago, Ill. ..... Marshall Field & Company
St. Louis, Mo.
Scruggs-Vandervoort-Barney, Inc.

FLOWER CLUSTER NECKLACE AND CLIP
Baltimore, Md. ..... Hochschild Kohn & Co.
Philadelphia, Pa. ..... John Wanamaker

BUTTON-UP BLOUSE DRESS
Brooklyn, N. Y. ..... Martin's
Richmond, Va. ..... Ardley
Seattle, Wash. ..... Best's Apparel

SCROLL NECKLACE AND CLIP
Baltimore, Md. ..... Hochschild Kohn & Co.
Houston, Tex. ..... Foley Bros. D. G. Co.
Philadelphia, Pa. ..... John Wanamaker

CALLIOPE NECKLACE AND BRACELET
Chicago, Ill. ..... Dané Kremer
Pittsburgh, Pa. ..... Joseph Horne Co.
Seattle, Wash. ..... Best's Apparel

JACKET AND DRESS ENSEMBLE
Brooklyn, N. Y. ..... Martin's
Richmond, Va. ..... Ardley
Seattle, Wash. ..... Best's Apparel

PERSIAN NECKLACE AND PIN
Baltimore, Md. ..... Hochschild Kohn & Co.
Chicago, Ill. ..... Carson Pirie Scott & Co.
Dallas, Tex. ..... Sanger Bros., Inc.
Detroit, Mich. ..... J. L. Hudson Co.
Los Angeles, Cal. ..... The May Co.
Philadelphia, Pa. ..... John Wanamaker
Seattle, Wash. ..... Best's Apparel
Washington, D. C. ..... Woodward & Lothrop

BRAIDED NECKLACE AND BRACELET
Baltimore, Md. ..... Hochschild Kohn & Co.
Chicago, Ill. ..... Mandel Bros.
Detroit, Mich. ..... Ernest Kern Co.
Houston, Tex. ..... Sakowitz Bros.
Los Angeles, Cal. ..... J. J. Haggerty Store, Inc.
Philadelphia, Pa. ..... John Wanamaker
Pittsburgh, Pa. ..... Joseph Horne Co.

Pages 58 and 59

ALL WOOL CASHMERE DRESS
Boston, Mass. ..... W. Filene's Sons Co.
Chicago, Ill. ..... The Fair
Memphis, Tenn. ..... B. Loewenstein
Washington, D. C. ..... The New Jelleffs

FLY-FRONT RAYON CRÊPE DRESS
Chicago, Ill. ..... The Fair
Memphis, Tenn. ..... B. Loewenstein
Washington, D. C. ..... The New Jelleffs

Prices in Middle-West and West, slightly higher

To get that dress

• If you find *just* the dress you're looking for at *just* the price you want to pay in the fashion pages of *Glamour*, don't let it slip through your fingers! Don't abandon all hope for it simply because no store in your particular town is mentioned in connection with it. That doesn't mean a thing . . . not a thing.

Usually the dress is smugly ensconced in your favorite home-town store, but—for complicated reasons like dead-lines—we are unable to secure the names of all the stores that carry the frock before the magazine goes to press.

All you need do (if you see in *Glamour* a Dress-You-Can't-Live-Without) is drop us a post card asking for help. In double-quick time we will send you the name of the store in *your* town where you may see the dress. Then you can drop around, look the little number over, try it on, and whoops! It's the Very Thing!



by nell giles

. . . all the secrets of good grooming for the weaker (?) sex — especially the 'teen age.

. . . getting places and staying there isn't a matter of beauty . . . *smoothness* is the answer and nell giles gives the answers to being smooth.

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• MAKES DRESSMAKING A PLEASURE and a profitable pastime.
• SMART . . . GLAMOROUS . . . perfect fitting DRESSES easily, quickly and economically reproduced.
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Remit $3, and we will send you our guaranteed $15 ACME DRESS FORM. Pay the balance of $12 at the rate of $2 a month. **Ten days' trial.** If unsatisfactory, return form and we will gladly refund your money.

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Glamorous
Alluring
EYES



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EYELASH
LUXURIANT

AT long last! This new and amazingly different eyelash emollient gives your own *natural* lashes that lovely luxuriance you have always longed for. The discovery of Ethel Bellamy, registered nurse in a world-famous hospital, EYELASH LUXURIANT is based on formula recognized harmless by leading eye specialists. Pure, soothing and mildly antiseptic. Results become strikingly apparent in one to three months. Easy to apply with special brush enclosed.

TRY THE "ONE-EYE" TEST

To convince yourself of EYELASH LUXURIANT'S effectiveness, apply cream for a time to the lashes of one eye only. Note the difference after a month or two.



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Please send me a jar of your Eyelash Luxuriant (3 month supply) with Brush. I enclose $1.00. I understand my money will be refunded if I am not entirely satisfied.

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ADDRESS .....

LETTERS TO THE EDITOR

Excerpts from Glamour's Mail-Box

BREAD AND BUTTER LETTER

I feel as if I owe you this letter. First of all, I want to thank you for printing those wonderful color covers. They are breath-taking, and I certainly think you have made great improvements. I have bought *Glamour* since April, 1939 and I intend to keep buying it. It is truly a wonderful magazine and my mother and I have learned so much that we can't start thanking you. . . . Jeannette Frenn, Okmulgee, Oklahoma

PEOPLE IN GLASS HOUSES—

Your "College Men Speak" in the September issue of *Glamour* was all very well. But why not have "College Girls Speak" too? After all, we girls like to see boys dressed well just as much as they like to see us well-dressed. Boys shouldn't talk about the silliness in girls' clothes when some of them dress so loud and sloppily. . . . Janie Mathis, Tulsa, Oklahoma

YOUNG CAREER WOMEN

Just a note to tell you how much I enjoyed the article "They Came to Town" in the current *Glamour*. I found it so interesting because the young woman's life and work have never been written about. Heretofore, one could only read about the life of a career woman *after* she was eminently successful and established, but never a word about how she could manage her life with charm and attractiveness before she had reached the top. And it is the majority who are *trying* to reach there, not who *are* there. Congratulations. Do write more, and print more pictures of a young career woman typing in bed before she gets her picture in *Life*, resting in a satin bed. . . . M. L. W., New York, N. Y.

UNGLAMOUROUS?

Naturally *Glamour* is my favorite magazine. It's the smartest on the market. Notwithstanding this, I was very disappointed in the very unglamourous color photograph of Bette Davis. . . . Aleda Van Daam, Paterson, N. J.

• We agree that the portrait of Bette Davis wasn't glamourous in the usual sense of the word. But for us, it had a very real glamour—showing Miss Davis as a gay, natural, unspoiled woman.

GLAMOUR FOR EVERYONE

One day as I passed my favorite newsstand, I happened to notice a new magazine. It was called *Glamour* and I decided to buy it. That was in May and I haven't missed an issue since. The photographs of the stars are swell, too. *Glamour* Magazine gives so much for such little money that every high school or working girl, housewife and mother should have it. . . . Miss P. Jacqueson, Brooklyn, N. Y.

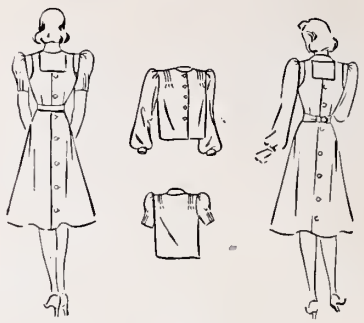
PHOTOGENIC HANDS

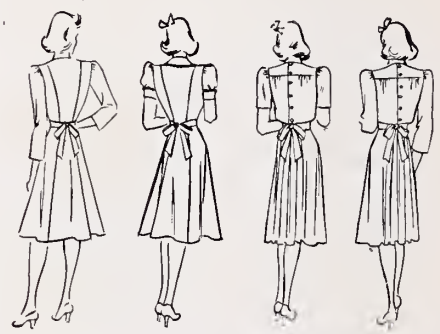
People are always telling me that I have lovely hands. A beautician told me that they are perfect and they will photograph well. Are hands like mine of use in the fashion world? . . . Alda Gualtieri, Corona, N. Y.

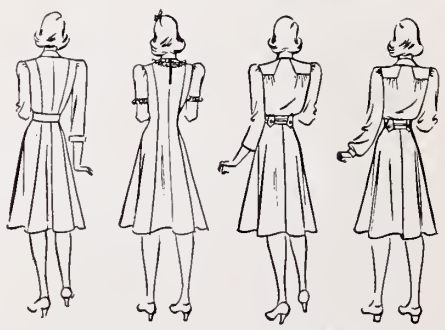
• This is another angle of the modeling profession. Lovely hands are often used in fashion and advertising photographs.

Back Views of Designs

Designs on pages 64 and 65







PRICES OF HOLLYWOOD PATTERNS

Hollywood Patterns are sold in department and chain stores in most cities. They may be purchased by mail, postage prepaid, from The Hollywood Pattern Company, Department G-10, Greenwich, Connecticut; in Canada, at department stores; and by mail, from The Hollywood Pattern Service, Department G-10, 2 Duke Street, Toronto.

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518	15¢	25¢

Hollywood Pattern Company
Department G-10
Greenwich, Connecticut

PRINTED BY THE CONDÉ NAST PRESS, GREENWICH, CONN., U. S. A.

Can two live as cheaply as one?

What is "an adequate supply" of linen and silver?

Does "careering" help or hinder home-making?

How much make-up do husbands like?

Can a "young Mrs." on a budget look as chic as a "young Miss"?



NOVEMBER

glamour **out October 1**

. . . answers all these questions and more with:

28 pages of smart clothes you can afford

4 pages of sensible linens, silver and glassware

6 pages of Beauty . . . and articles by young men and women on Today's Marriage

"The Young Mr. & Mrs." Issue of Glamour

The Most Important KISS in Your Life

Let it be real . . . not a comical smear . . . the kiss that says, "darling, my love is true, my vows will be kept, forever."





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CHICAGO

Please send me generous trial bottles of LIQUID LipTone and Remover—bath for only 25c (coin) enclosed. Check shade below.

- ☐ **ENGLISH TINT** New glorification for blondes; or with gray or platinum hair.
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AND NOW that oh-so-important kiss CAN be real . . . utterly smearless . . . a heavenly caress . . . from the most gorgeous lips the groom has ever seen.

Think of your wedding day, your lips luscious in the fashion-sleek red of your choice, yet utterly without waxy, greasy lipstick, and shaped to more enchanting lip lines than they ever had before!

But, why wait? PRINCESS PAT LIQUID LipTone is not just for *special* events. It gives you what you've always wanted for *every* day—lip make-up that you KNOW will not come off on anything, and that will keep, without fading, the pretty lip line you make with it. These things it will do, faithfully, and you'll find it very easy to get along with . . . very simple to use, and always gentle with your lips.

Choose from the lively new LIQUID LipTone shades now on display at your favorite smart store. The regular size bottle that lasts a good, long time is only a dollar. Or—if you prefer to try LIQUID LipTone first—send the coupon for a generous trial bottle—enough to fill many evenings with thrilling new excitement.

for faces of fashion

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Glamour

Fashion and Beauty for Young American Moderns



LARAINE DAY

Fashions and Gracious Living
for "Young Marrieds"

NOVEMBER
15c



The New "TEN-MORE" Set

10 MORE PIECES AT NO MORE COST!



The Special **"TEN-MORE" SET** includes 16 teaspoons, 8 soup spoons, 8 knives, 8 forks, 8 salad forks, 2 table spoons, butter knife, sugar spoon.

And **AT NO EXTRA COST** 10 more pieces—8 iced drink spoons, a cold meat fork, a pastry server **and ANTI-TARNISH Chest**

ALL FOR $29.95

The **TEN-MORE** Set means just what it says! It includes, *with* your complete Dinner Service, 1-2-3-4-5-6-7-8-9-10 *more* pieces at the cost of the Dinner Service alone! Everything for 8 places is in this handsome, packed-to-the-brim Chest. . . Even "tapered-tempered" knives! Make your selection among the lovely patterns your silverware dealer is showing now. . . . Planned payments can be arranged, too.

FREE! AT YOUR DEALER'S! "SECRETS of ANN SHERIDAN'S Hollywood PARTIES." First time offered. Packed with fast-moving, successful ideas to give your parties "oomph." Your dealer has a limited supply of these booklets. Ask him for one. Or send 10c, with name and address, to Box 1881, Sherrill, New York.



1881 ROGERS

SILVER-REINFORCED FOR EXTRA LIFE

by Oneida Ltd. silversmiths

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Small Town Girl Captivates New York!

Young Ohio housewife makes herself over in six weeks at home, through DuBarry Success Course—wins National Beauty Contest.

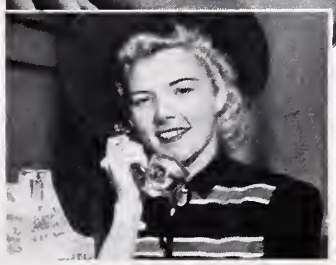


Mrs. Elizabeth Prasse, 24, had natural good looks, but she was much too heavy for her height, was worried about her posture, her skin, her hair. She wanted to do something about it. So last Spring she enrolled in the DuBarry Home Success Course, was given a routine to follow.



In six weeks she lost 19 pounds, streamlined her figure to almost perfect proportions, "startled her friends" by the change. "My skin is now soft and clear," she writes, "my hair has a new sheen. I'm healthy, happy—an altogether different girl. Thanks from the bottom of my heart."

Elizabeth Prasse writes:
"The DuBarry Success Course has done wonders for me. My posture has so improved that I stand an inch taller. My knowledge of make-up and hair-styling has given me a self-assurance I have never known before."



In June, now a vibrant, slender beauty, Elizabeth was chosen a winner among hundreds in a national contest for achievement in face and figure. In New York, beauty experts acclaimed her loveliness. Here she is shown calling her home town from the Bell Telephone Exhibit at the New York World's Fair.

Hundreds of Letters Like These

"For the first time in my life I am proud of what I see in my mirror." —M. S., Iowa

"Before I took a size 20 dress; now I can take size 16 without a girdle." —C. H., Maryland

"My skin is clearer, smoother, finer textured."—L. M. F., Utah

"I've lost 15 pounds and now wear size 16 dresses."—J. B., Indiana

"Gone are 3½ inches from my waist and hips."—M. L., N. Y.

"Next week I will be 45, but I feel younger and happier than in 15 years."—H. W. S., Nevada



With your Course you receive this handsome Travel-Case containing 22 different DuBarry Beauty and Make-up Preparations specially selected for your type.

Have YOU the Courage to be Beautiful?

Elizabeth Prasse is just one of more than seven thousand women—housewives, business girls, nurses, teachers, students—who have found the DuBarry Success Course a new way to beauty at home. The Course comes to you wherever you are, shows you how to use the same methods taught by Ann Delafield at the famous Richard Hudnut Success School, New York. And at just about one-tenth the cost! It brings you a program for your individual needs—skin, hair, figure, posture, weight—tells and shows you what to do every day for six exciting weeks. Spend a part of your spare time each day really following this plan and you, too, can learn this new way to loveliness.

Get The Full Story—Send at once for the book, "Six Weeks From Tonight." It will bring you the whole fascinating story of the DuBarry Home Success Course, what it has meant to others, what it can mean to you.

DuBarry Success Course



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Please send me the book, "Six Weeks From Tonight," telling all about the DuBarry Home Success Course.

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starring
NORMA SHEARER
ROBERT TAYLOR
with
CONRAD VEIDT · NAZIMOVA
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PHILIP DORN · BONITA GRANVILLE
A MERVYN LeROY Production
Screen Play by Arch Oboler and Marguerite Roberts
Based on the Novel "Escape" by Ethel Vance
Directed by MERVYN LeROY
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ESCAPE
ETHEL VANCE
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GLAMOUR

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NOVEMBER, 1940

COVER: Laraine Day of "Foreign Correspondent"

FEATURES

Happily ever after ... 17
"I like them sweet" ... 19
Career wife, *by Peter Kalischer* ... 26–27
Silence is golden ... 28–29
Your Town ... 32
Cary Grant, *Glamour star portrait* ... 33
La Conga ... 34–35
You're going to have a baby? ... 37
Two can live better than one, *by Frances Hallam Hurt* ... 44–45
Olivia de Havilland, *Glamour star portrait* ... 48
A star to watch—de Havilland ... 49
Two important new movies ... 62–63

FASHIONS

"To the ladies" ... 18
American fashion portrait ... 20
A portfolio of Rising Star Fashions* ... 21–24
Family fashions ... 30–31
Sister-act in sports coats ... 36
Her baby is due in two months ... 38–39
He married an angel ... 40–41
Twilight blue and Redskin brown accessories ... 42–43
Styled for suburban life ... 46–47
Our income is small, our tastes high ... 50–51
Table linen, formal and gay ... 54
Linen for bed and bath ... 55
Your American crystal ... 56
That important item—silver ... 57
A portfolio of furs ... 58–61
Hollywood Designs—Winter wardrobe ... 64–65

BEAUTY

A beauty fairy tale ... 25
Your room and board ... 52–53
Through the looking glass ... 66

*REGISTERED TRADE-MARK

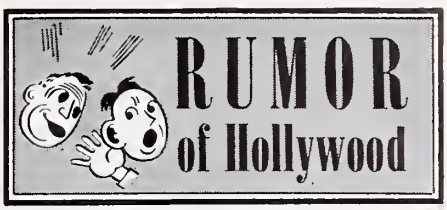


ON THE COVER

Laraine Day, photographed by Rawlings, posed especially for Glamour in a coat from Bonwit Teller, New York; Marshall Field, Chicago. Further information, on page 71

Alice Thompson, *Editor-in-Chief*
Irene Kittle, *Associate Editor*
Charlotte Getleson, *Art Editor*

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HOLLYWOOD LIGHTNING . . . Since, as the saying is, anything can happen in Hollywood, it's only natural for lightning to strike twice in the same place and all within a few weeks time. We refer, of course, to Paramount's new lightning striker . . . Mr. Preston Sturges, who now comes up with a second smash, and we mean, smash hit.



OSCAR (THE GREAT) McGINTY . . .While the critics have been busy telling the world Mr. Sturges' first writer-director achievement, "The Great McGinty" should receive an Academy Award, Mr. Sturges has been busy on a picture Hollywood handicappers claim is greater even than "The Great McGinty" ...more laughs, an even more novel idea....



WHAT'S IN A NAME . . . Mr. Sturges, with a nostalgic salute to the Broadway which played his "Strictly Dishonorable" for a packed year, titled the new Sturges' hit, "The New Yorkers." West Coast loyalists couldn't go that and re-named it "A Cup of Coffee." So a typical Hollywood compromise resulted and the name is "CHRISTMAS IN JULY."



"CHRISTMAS IN JULY"...is, of course, Preston Sturges' satire. This time aimed at the big radio programs which give anything from a pot of gold to a pot of coffee to those who can spell the names of twelve vice-presidents who wore long underwear. Dick Powell and Ellen Drew play the young New Yorkers, and Raymond Walburn adds to the general merriment. The plot is sleek and streamlined as a Conde Nast Publication (adv.). Those who refuse to be dolts at a dinner party should see "Christmas in July" and stock up on conversational ammunition for the mid-winter siege.



The METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in this space every month

The greatest star of the screen!

Although we've never had our face lifted, we do know what it's like to feel young all of a sudden.

★ ★ ★ ★

There was Mickey Rooney at the drums, there was Judy Garland at the voice, and there were we and all the audience at our happiest.



That trip to see "Strike Up The Band" was a trip to the Fountain of Youth.

★ ★ ★ ★

It started us singing. Usually our vocal efforts are confined to the marbled halls of the shower-room, but after seeing this new M-G-M sooper dooper musical smash, our little voice went pattering all over the house.

★ ★ ★ ★

The boys and girls in the picture get the plot inspiration from Maestro Paul Whiteman himself. Over the years Whiteman has deserved the title His Royal Highness of Rhythm. Paul's music never palls.

★ ★ ★ ★

We have a flock of bouquets to pass around on this one. We'll toss a few to Arthur Freed, the hit Ascap song-writer who turned producer; to Busby Berkeley, the director; and to those brother rats, Monks and Finklehoffe, who wrote the screen play.

★ ★ ★ ★

When you hear "Our Love Affair", others will hear *you*. It's more than a melody, it's an infection.

★ ★ ★ ★

But the final repeat rave must be held for those incomparable artists of the present and future, those babes in arms, Rooney and Garland. We call them Punch and Judy, because punch is what they've got.

★ ★ ★ ★

It's remarkable the way M-G-M keeps up the parade of hits. This summer has revealed "The Mortal Storm", "Pride and Prejudice", "New Moon", "Andy Hardy Meets Debutante", "I Love You Again", not to mention the record-breaking "Boom Town."

★ ★ ★ ★

That leaves you all set for the masterpiece, "Escape" (Norma Shearer and Robert Taylor) as well as this month's delightful "Third Finger, Left Hand" (Myrna Loy and Melvyn Douglas).

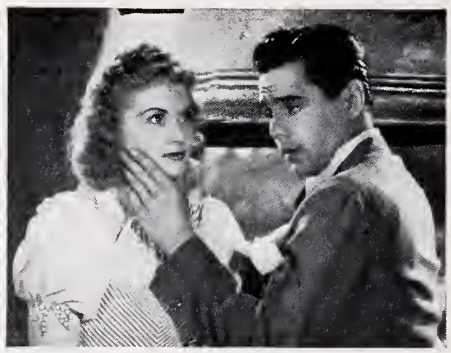
★ ★ ★ ★

No wonder we're singing —*Leo*



Advertisement *for Metro-Goldwyn-Mayer Pictures*

NEW MOVIES



Too Many Girls

CAST: Richard Carlson, Lucille Ball, Ann Miller, Desi Arnaz, Frances Langford
DIRECTED by George Abbott
PRODUCED by RKO

The movie version of last year's smash Broadway musical. All about the heiress who went to college with a bodyguard of four football stars



A Little Bit of Heaven

CAST: Gloria Jean, Nan Grey, Robert Stack, Hugh Herbert, C. Aubrey Smith
DIRECTED by Andrew Martin
PRODUCED by Joe Pasternak (Universal)

A sweet comedy that starts when a man-in-the-street broadcast unearths a youngster with a million-dollar voice. Gloria Jean's best film to date



Dulcy

CAST: Ann Sothern, Roland Young, Reginald Gardiner, Ian Hunter
DIRECTED by S. Sylvan Simon
PRODUCED by Edgar Selwyn (M-G-M)

Good comedy of the well-meaning but slap-happy wife who tries to help her husband get his promotion and only succeeds in balling things up



Glamour for Sale

CAST: Roger Pryor, Anita Louise, June McCloy, Selmer Jackson, Paul Fix
DIRECTED by D. Ross Lederman
PRODUCED by Columbia Pictures

Melodrama around the intrigues of an escort service. The crusading young District Attorney solves matters, and love and justice win out



A Dispatch from Reuter's

CAST: Edward G. Robinson, Edna Best, Eddie Albert, Albert Basserman, Otto Kruger
DIRECTED by William Dieterle
PRODUCED by Warner Bros.

An historical film in the best Warner tradition, this one is an exciting account of the founding the first international news service—Reuter's



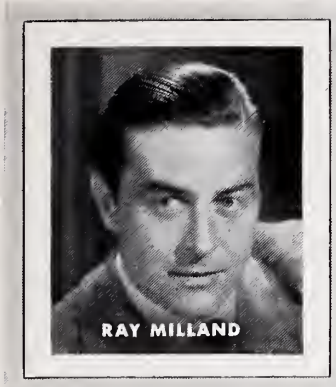
The Villain Still Pursued Her

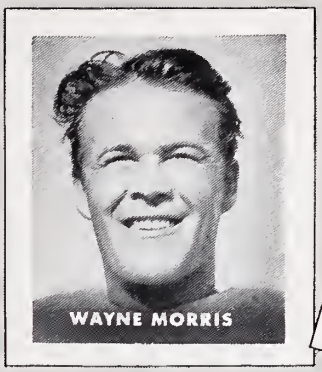
CAST: Hugh Herbert, Anita Louise, Alan Mowbray, Richard Cromwell, Buster Keaton
DIRECTED by Edward F. Cline
PRODUCED by Harold B. Franklin (RKO)

The first out-and-out burlesque of the old-fashioned melodrama ever done in pictures. Played "straight." it was known as "The Fallen Saved"

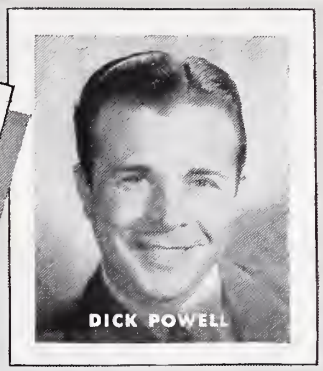
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Volume 4, No. 2









Lucky Girl... 4 big Paramount DATES!



Lucky everybody who enjoys the finest in motion picture entertainment. For here's Paramount with a grand college football picture, "**THE QUARTERBACK**", featuring Wayne Morris and Virginia Dale, directed by H. Bruce Humberstone. Yes, and Dorothy Lamour, Robert Preston, and Preston Foster in a heart-searing drama of the teakwood forests, "**MOON OVER BURMA**", with Doris Nolan and Albert Basserman, directed by Louis King. Dick Powell and Ellen Drew in "**CHRISTMAS IN JULY**", with Raymond Walburn, a completely new kind of comedy, written and directed by Preston Sturges, whose "The Great McGinty" is the talk of the country. And, most exciting of all, the Claudette Colbert-Ray Milland starrer, "**ARISE MY LOVE**", directed by Mitchell Leisen... Claudette's grandest heart-picture in years.





ASKS *Rose Laird* . . . You work hard all year to improve your mind. Do you work equally hard to improve your skin? Your education and your skin are yours *for life*, you know. Start to do the right thing *now*—and stick to it!

WHAT is the right thing? Not too many sweets and fatty foods is important. Vigilant cleanliness every day (not once in a while) is *very* important. And—*terribly important*—use only preparations made *specifically* for young skins—free from wax and heavy oils.

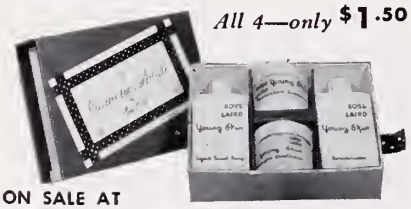
BLACKHEADS, muddiness, excess oil—all thrive on wax and oil. Rose Laird's Young Skin Preparations are made especially to treat these unattractive young skin ills.

***Start tomorrow** with the **4 Essentials** conveniently packaged in the*

YOUNG SKIN CHEST

1. Liquid Facial Soap
2. Overnight Cream
3. Greaseless Lubricant
4. Protective Lotion

All 4—only **$1.50**



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Or direct from

Rose Laird

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783 FIFTH AVENUE · NEW YORK CITY

SPECIAL: Rose Laird considers her Liquid Facial Soap absolutely imperative. She will send you a large trial bottle on receipt of 25c.

▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶

LETTERS TO THE EDITOR

Excerpts from Glamour's Mail-Box

SCHOOL TEACHERS, AGAIN

I must put you straight on the matter of school teachers. Mignon Bushell is just a little behind the times in her classification of school teachers, I'm afraid. Of course, there are "duds" in every profession, but I have seen more classy and clever teachers than I ever expect to see in any other profession. And don't think they aren't glamourous. A fair number "get their man" without any trouble at all.

No, I don't like Miss Bushell's "crack" about the four dozen school teachers. The average business girl or nurse should watch out if four dozen school teachers are their background. Yes, I happen to be an ex-teacher—and let it never be said that I was a wallflower. . . . Mrs. Joseph Hunt, Chardan, Iowa.

• We apologize again to all the glamourous school marms.

MODELS AGAIN

Everyone knows that I attribute my success in becoming "glamourous" to your magazine. Due to this fact many people have persuaded me to inquire how one can model for your magazine. . . . Irene Rosen, New York, N. Y.

• Register with Mr. Powers, Mr. Conover or Mr. Thornton and maybe we'll see you gracing the pages of *Glamour* someday.

FASHION GUIDE

I enjoy your magazine immensely . . . for the style of write up, the variety of the articles, as well as for the up-to-the-minute fashions and latest innovations at prices ordinary people can afford. Yet the magazine is comparable to high-priced fashion periodicals.

I especially enjoyed your "Summer M.Q." in the August issue (even though I heartily disagreed with the author on two occasions). . . . Mrs. Peter Marangone, Detroit, Michigan.

THE "GLAMOUR-WAY"

From now on I'm going to do my shopping the "*Glamour*-way." I used to hate the ordeal of shopping and I never seemed to find the things I wanted. But now I just study my copy of *Glamour*, check the things I need, and hie me to the nearest store, magazine in hand. I save time and money and get what I want. . . . Myra Cornish, Chicago, Illinois.

OUR TITLE

May I say, that while I dislike the title of your magazine, I enjoy its contents very much. . . . Margaret T. Elsman, East Orange, N. J.

• What would *you* call us?

PRIVATE SECRETARY

Glamour has helped me, a private secretary, in so many ways to plan a successful and yet reasonable wardrobe. . . . Eleanor M. Ives, Hamden, Conn.

FEATURES FOR MEN

My sister spends hours poring over your magazine. I can't see just why—from a male point of view there doesn't seem to be much to read. But she says she gets good ideas from it. Now this letter is to ask why you don't have more features that a mere man can enjoy, too. Like the book column and the record column. Or something that *we* can get ideas from, too. . . . William Ackerson, San Antonio, Texas.

DRESSMAKER-BEAUTICIAN

Congratulations on your grand magazine. I enjoy it very much—it's a helpful and very entertaining one. It's the favorite of all our customers. (Mother and I have a dressmaking studio, so you can understand what a great help *Glamour* is to us.)

I also like your Beauty articles. I've had a Beauty Culture course, so I'm very much interested in that line, too. . . . Marcelle Lawson, Montreal, Canada.

SECRETARIES AND TEACHERS

I enjoy your magazine very much, but I should like to see a wardrobe for teachers or secretaries carried in one of the issues. We have much difficulty trying to dress for our jobs and yet not look too typically "old maidish." Couldn't you help us with such a problem? . . . Oleta Campbell Hawkins, Denton, Texas.

• We've been aiming to help the working girl all along. In fact, *Glamour* is designed for young careerists—teachers and secretaries included.

INFORMATION ON THE REAGANS

When will our best looking couple, Mr. and Mrs. Ronald Reagan, be featured in *Glamour?* Those two seem to have such a good time in pictures, I'm sure many girls would love to see them off-screen. I have been waiting every month to see what they have been doing around Hollywood. . . . Elizabeth ———, Beverly Hills, Calif.

• The Ronald Reagans have been looking for layettes. See them on Page 37.

YOUNGER SET

I simply devour your grand magazine and enjoy everything immensely, but we girls think you should have a Senior high school girls' page on girlish hair-dos and suitable clothes for school, and date hints, etc., for the younger set. . . . Laura Jean Schanze, Annandale, N. J.

• We definitely plan to "cover" this very important teen-age group.

LOW-PRICED GLAMOUR

While the clothes suggestions you print are beautiful, there *are* girls (I am one of them) whose clothes budget only runs to $5 for dresses, $20-$25 for coats, and $2-$3 for hats, shoes and handbags. Is there no such thing as glamour at low prices? Or could you devote a future issue to proving there *is?* There must be many readers who would really appreciate some encouragement along that line. . . . Marcella J. Neville, Kansas City, Mo.

• Glamour and good taste can be had for little money. It's harder that way, but it can be done. And we'll show the way.

JOB-HUNTING

I want to tell you how much I enjoy your magazine which I have been getting since the very first issue. I always read it from cover to cover and receive no end of valuable hints from each issue. I especially enjoyed your article "Hats Count When You Job-Hunt" as I am planning to look for a new position this fall. . . . Elsie Smith, Bellmore, L. I., N. Y.

HEY! Look Who's Here!



They're back again— Tugboat Annie and Capt. Bullwinkle—the most lovable characters who ever appeared in Saturday Evening Post fiction —coming to life on the screen just as you've pictured them — in the happiest hit of any year!

'Tugboat Annie Sails Again'



Based on the Saturday Evening Post stories by NORMAN REILLY RAINE

with

MARJORIE RAMBEAU • ALAN HALE
RONALD REAGAN • JANE WYMAN

Directed by LEWIS SEILER
From the screenplay by Walter de Leon
A WARNER BROS.—First National Picture



James Ogle

Lord & Taylor

Shows Three Glimpses of You — much, much more than any man needs to send his heart skittering. You — in the most beguiling dress — a wonderful sweep of skirt, caught up in little puff pockets, a snug, sleek jacket. Gleaming, eye-catching — in Armel, a rayon taffeta yarn-dyed Jacquard in silvery rose, blue or ivory. Sizes 9 to 15. 22.95 The Young New Yorker Shop. Fifth Floor

A Cohama Formal Rayon Fabric woven with Celanese* yarn.

Lord & Taylor . . . Fifth Avenue from 38th to 39th Street, New York *Reg. U. S. Pat. Off.

NEW MOVIES



Knute Rockne—All-American

CAST: Pat O'Brien, Gale Page, Ronald Reagan, Albert Basserman, Donald Crisp
DIRECTED by Lloyd Bacon
PRODUCED by Warner Bros.

The screen biography of the famed Notre Dame coach, with Pat O'Brien in the leading rôle. This should please all football as well as Rockne fans



Christmas in July

CAST: Dick Powell, Ellen Drew, William Demarest, Raymond Walburn
DIRECTED by Preston Sturges
PRODUCED by Paramount Pictures

One of those fantastic farces about a coffee advertising slogan contest that turns the nation upside down. Well written and excellently directed



Moon Over Burma

CAST: Dorothy Lamour, Robert Preston, Doris Nolan, Preston Foster
DIRECTED by Louis King
PRODUCED by Paramount Pictures

Here's that fascinating Lamour woman again in another comedy of the tropics. Most of the time she wears a dress but gets in a sun-suit once



BRIGHT GIRLS

use Maybelline·· the Eye make-up in Good taste





Maybelline Solid-form Mascara in distinctive gold-colored vanity, 75c. Shades — Black, Brown, Blue.



Maybelline Cream-form Mascara (applied without water) in dainty zipper case. Same shades.



Maybelline smooth-marking Eyebrow Pencil, finely pointed. Black or Brown



Maybelline Eye Shadow in six exquisite shades: Blue, Gray, Blue-gray, Brown, Green, Violet.

Perhaps one business woman in a hundred realizes the power of lovely intelligent eyes. And she's the one who inspires confidence — who gets ahead. Why not discover the full potentialities of *your* eyes? Use Maybelline Mascara for lashes that appear *naturally* long, thick and dark. This makes your eyes look larger — more wide-awake. Subtly accent depth and color with Maybelline Eye Shadow blended lightly over eyelids. Give your brows trim, definite character with Maybelline smooth-marking Eyebrow Pencil. See how easy it is to capitalize on your most expressive feature—your eyes. You can get generous purse sizes of Maybelline Eye Beauty Aids at any 10c store.

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Wisconsin 7-8200



"Impromptu Separates"

by Joan Kenley*

Jacket 2.98 Skirt 3.98

A light-hearted young Joon Kenley costume for evening excitement. Perfect two-piece evening dress for dinner, theater and dancing. It's Celanese* rayon moire taffeta, ond the trim jacket hos o zip-front, the skirt is wide and graceful. The jocket comes in red, white or block, the skirt block only. 8oth in sizes 12 ta 20. Sportswear—Street Flaar. Also at our Broaklyn, Gorden City, Philadelphia and Buffalo stores. *Reg. U. S. Pat. Off.

Oppenheim Collins, 33 W. 34 St., New York, N. Y.
Please send me_____Impramptu Separate Jockets at 2.98. Sizes_____Colars_____
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Chorge ☐ Paid ☐ C.O.D. ☐ or phone Miss Winstead, WIs. 7-8200. Delivery within a week. Over 300 miles, add 15c far shipping. Add 2% City Sales Tax on prepaid orders far N. Y. C.

Glamour Aisle

A locket-bracelet

For sentimentalists who can survive a Presidential campaign and the day's newspapers, we recommend this locket spiral bracelet. It twines around the arm (fits all and sundry). The locket is in the fat little knob at the end. Room for two pictures for girls who can't make up their minds. In silver-metal, pink-gold or gold-metal finish. $1.95 makes it yours. At the Mademoiselle Shop, 12 West 50th Street, New York. The Emporium in San Francisco

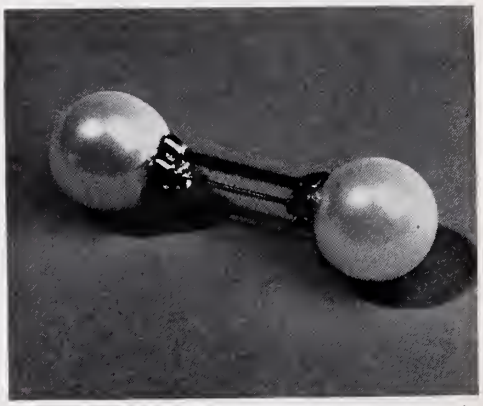


METAL COIL BRACELET WITH LOCKET, $1.95

New pin for flowers

Maybe you have no trouble pinning on orchids, gardenias, cornflowers or any other shoulder posy. We usually manage to stick ourselves and still have the darn things dangling. That is, we did until we tried this new pin.

There's an elastic and a pin between those two large pearl knobs. The elastic holds the flowers in place and the pin point gets buried in one of those decorative pearl ends. In silver finish. Costs $1. Saks-34th Street, New York



FUNCTIONAL, PRETTY CORSAGE PIN, $1

Yes, pill boxes

Reducers use saccharine, health addicts take vitamin pills, over-worked women resort to aspirin and all America may go in for capsules. Now you needn't carry your remedies in cardboard boxes or envelopes. They get housed as charmingly as your cosmetics. Choose either the gold-metal pill box, rhinestone trimmed, or the black enamel with rhinestone semicircle. About an inch and a half square. $1 each. Sold at B. Altman, New York



PILL BOXES, $1 EACH

First hands, now feet

We never thought we'd live to see the day when feet were decorative. But these little inch and a half long copper feet, with toe nails of simulated emerald, sapphire or ruby stones are enchanting. The photograph shows them just about actual size.

Anatomically not strictly correct, but definitely a "what on earth" piece for lapels. Wear one or two—or more if you want them on the march. Clip pin, $1.95. Bloomingdale's, New York



AMUSING LAPEL GADGETS, $1.95 EACH

Glamour Aisle



POWDER COMPACT, $2.95

Palette compact

A natural association, this—the compact shaped like an artist's palette . . . an enchanting, painted design on top, of brushes, tubes and paint dabs. Realistic but decorative. It's all lacquer-finished over the design and the rest is a gold-metal butler finish. Definitely resistant to casual scuffing and scratching. In keeping with the new compact idea, a good size that lets you carry enough powder and a big puff. Costs $2.95. At B. Altman, New York



TOP BELT, $3.95; STUDDED BELT, $1.50

Simple, chic belts

The Criterion belt at the top has two rolled strands of stuffed capeskin cording, knotted in four places with a double-hitch. The belt is nut-brown with a chic, gold-metal hook-and-eye buckle. $3.95. Bonwit Teller, New York.

Below it, an inch-wide Criterion belt is suède with a metal griddle-type of buckle. There are three rows of studs, worn just in front or just in back. Dressy enough for afternoon. In several colors. $1.50. Best and Co., New York

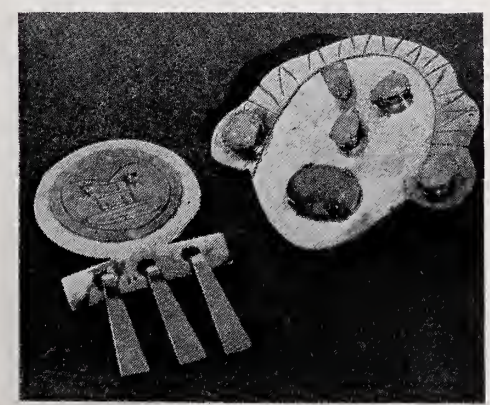


TREASURE BOX SACHETS, $2.50

Sachet treasure box

Sealed with the Mary Douglas crest, eight little rayon pillows, smelling of carnation or blue cyclamen, are nestled in a little rayon satin box. You can get it in blue or tea-rose with the little pillows to match, or mix it up, and take four blues and four tea-rose.

After you get them, remember that the gentle art of sweet sachets in your lingerie drawer and on clothes hangers has returned. All eight, in satin box, for $2.50. John Wanamaker, New York



COPPER PINS, $3 AND $4

Making faces

We have always had a weak spot for funny, primitive faces such as these. They are pin masques of hand-hammered, hand-cut copper. Tarnish? No, never! On the right is a laughing girl with silver hair and coral or turquoise eyes, nose and mouth, $4. Next her is a shining sun whose face is cut on silver. The dangles have no significance, they just dangle, $3. Yvonne of Hollywood designs them. Saks-Fifth Avenue, New York (Continued on page 12)

Oppenheim Collins

33 WEST 34th ST., NEW YORK

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"TOASTY"

A Cuddly Corduroy Coat

3.98

A worm, soft housecoat, so snug and flattering it's great fun to wear! By LynDelle with midriff waist and big pocket. Sizes 12 to 40 in royal, French blue, rose or wine. Woshoble. The criss-cross scuffs of cotton corduroy are 1.49. Sizes 4 to 9 in royal, French blue, rose or red. Housecoats, Slippers—Street Floor. Also at our Brooklyn, Garden City, Philadelphia and Buffalo stores.

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Please send me_____"Toosty" Housecoats at 3.98
Sizes_____ Colors_____
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Sizes_____ Colors_____
Name_____
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Charge ☐ Paid ☐ C.O.D. ☐ or phone Miss Winstead, Wls. 7-8200. Delivery within o week. Over 300 miles, add 15c for shipping. Add 2% City Sales Tax on prepaid orders for N. Y. C.



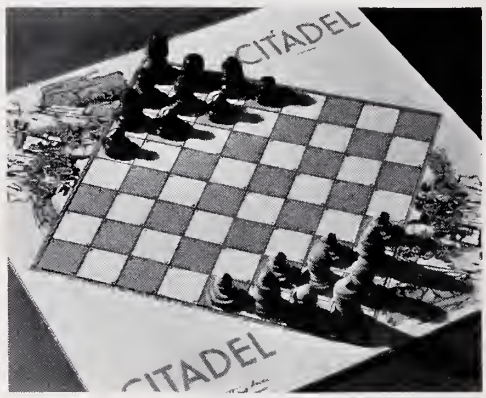




Glamour Aisle

Just enough skill

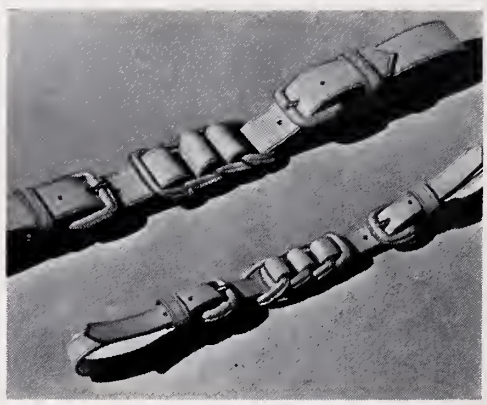
With long winter evenings coming on and twosome dates as popular as ever, how about trying Citadel? It sounds like a modified battle to us, with a Citadel, barons, heralds, archers each making different kinds of moves. The object of the game is to capture or surround your opponent's Citadel by clever maneuvering. When you have it bottled up, you have won. It needn't last a week-end, but it provides mental effort. $1.88. At Macy's, New York



PARKER BROTHERS' NEW GAME, $1.88

Mama and child

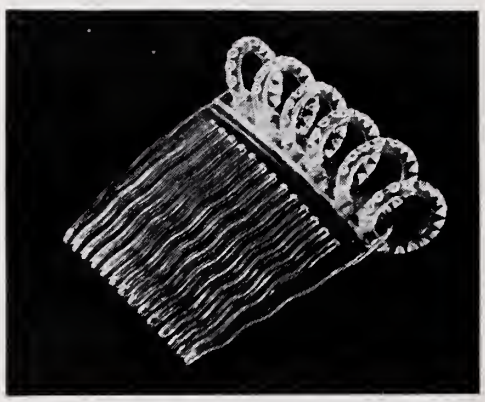
This issue is all about young families and such, so we got into the swing of the thing even on the belt situation. The little girl often gets left out on real leather belts, but now we have a genuine one for her. On the right are two cowhide belts with double buckle in the front and three leather-covered links to form a design. One, an inch wide, is mother's. $2. Below it, and exactly like hers except it's only a half-inch wide, is daughter's. $1. B. Altman, New York



MOTHER AND DAUGHTER BELTS, $2 AND $1

Pompadour pomp

You can't always be going to the beauty parlor and you can't use glue to keep that pompadour in place. It gets particularly trying when you want to stay tidy for an evening of dancing. Combining utilitarian and decorative, this crystal-clear plastic pompadour comb has a spiraled rhinestone rim. Tucked behind the pompadour, it holds everything in position and gives you that faintly Marie Antoinette feeling. $1. At Bloomingdale's, New York

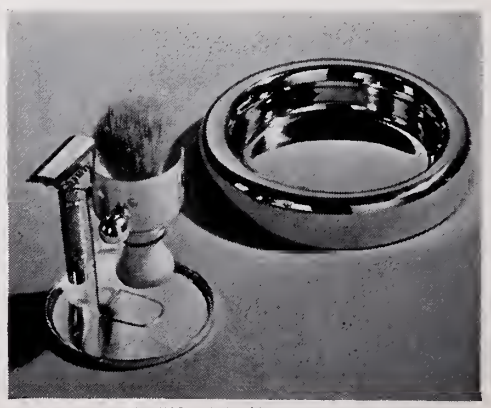


POMPADOUR COMB, RHINESTONE TRIMMED, $1

Two for the men

Over on the side is Shaving Sam, an upright rack to hold a shaving brush and razor and get them, once and for all, from their untidy spot on the wash basin. The tray catches the drips, the brush dries where it should. Shaving Sam comes without brush or razor. $3.

Man-sized, non-spill, non-tarnish, non-stain, chromium-plated ash tray. And now let him complain about dinky ash trays! It's easy to clean, too. $1. Both are at Bloomingdale's, New York



SHAVING SAM, $3. ROUND-UP ASH TRAY, $1

Glamour Aisle



GOLD-METAL AND PEARL BRACELET, $3.50

A charmer

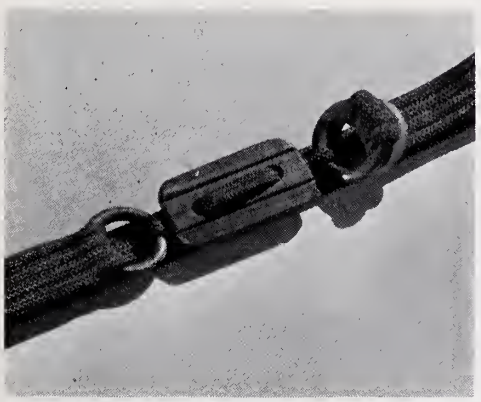
Hearts and flowers, baskets and bells, wedding rings and other sweet tokens—all gathered together on a gold-metal bracelet and all trimmed with seed pearls. It's a nostalgic bit of a bracelet that again brings out the importance of gold filigree and pearls this season. Definitely for the new school of thought that goes faintingly feminine. Even you tweedy girls could do with a spot of this for afternoon or evening. $3.50. Temple's, 2 East 34th Street, New York



DOOR-KNOCKER PIN, $1.95

Lapel knocker

Here's a quaint little note for your coat or jacket—a metal pin that is a copy of an antique door-knocker. Its devilish smirking face and shaggy stylized mane are quite frightening, but it calmly holds a round striker in its teeth. Your friends will have fun trying to see if it really works; perhaps it will prove to be a conversation maker. You will enjoy wearing it too. It is finished in silver or gold and is knocking about for $1.95. At McCreery's, New York



ROSEWOOD AND RAYON BELT, $1

Rayon belt

Right next door is a belt that you can always have in a becoming color. Why? It comes in seventeen different colors which is a longish list to choose from. It's made of braided rayon, has a rosewood plaque and rings in front. No hooks or buttons, it fastens by sliding the end through a couple of rings. Its inch and one half width makes it a flattering girth for any midriff. Our favorite is field green with rosewood buckle. $1. Lord and Taylor, New York



NECKLACE AND BRACELET, $5 EACH

Scroll jewelry

We go off the deep end when it comes to smooth, simple jewelry—jewelry that has craftsmanship and style and looks as well in the back as it does in the front. And that is something that Joseff of Hollywood is known for. In fact, we have gone off the deep end twice—once for his necklace and once for his bracelet. The necklace has simply curled, hanging scrolls. The bracelet is two scrolls that snap together. $5 each. At B. Altman in New York



Marchand's
new
DOUBLE-FEATURE RINSE
brings uniform, natural-looking color to all shades of hair!

What features do you want most in a rinse? This was the question Marchand's put to thousands of women before developing their sensational new Rinse. Back flashed the answers...TWO outstanding features, way ahead of all others... Hair Coloring must be



1. NATURAL-LOOKING...
2. UNIFORM...

After many months research, some of America's foremost chemists created Marchand's remarkable new DOUBLE-FEATURE RINSE, bringing *uniform, natural-looking* color to all shades of hair.

Whether your hair is blonde, brunette, brown, auburn or gray, you can swiftly give it alluring, new beauty...soft, glamorous highlights...and natural-looking, uniform color-tones with Marchand's new DOUBLE-FEATURE RINSE. Choose from the list the Rinse for your hair color, and get several economy packages of this *modern* Rinse from your variety, drug or department store today—or mail the coupon below.



1. PLATINUM (*For Gray, White and Plat. Blonde*)
2. BLACK
3. HENNA
4. DARK BROWN
5. LIGHT GOLDEN BLONDE
6. BLONDE
7. WARM CHESTNUT BROWN
8. AUBURN
9. GRAY-BLUE (*For Gray Exclusively*)

Marchand's
new hair rinses

To THE CHARLES MARCHAND CO.
745 Fifth Avenue, New York, N.Y.

Please send one economy package, containing 6 rinses, of your_____Rinse (shade desired, see list above). Enclosed is 25c—in Canada 35c.

*Name*_____

*Street*_____*City*_____

(Please Print) *State*_____

GL 1140

Rita Hayworth
in Columbia's
"ANGELS OVER BROADWAY"



...for a revelation in new beauty
TRY PAN-CAKE MAKE-UP

HAVE YOU been looking for a "make-up miracle"...one that would answer your every problem? Then try Pan-Cake Make-Up! Utterly new and different, it will win your approval instantly because...

★ It creates a new complexion by imparting a lovely, youthful-looking color tone
★ It helps conceal tiny complexion faults
★ It imparts a soft, smooth, cameo finish
★ It stays on for hours without re-powdering.

Created by Max Factor Hollywood as a glamour secret for Technicolor pictures, Pan-Cake Make-Up has become today's new make-up fashion. Try it...for a revelation in new beauty.

Max Factor ★HOLLYWOOD

NEW MOVIES



Tropical Sinners

CAST: Marlene Dietrich, John Wayne, Broderick Crawford, Mischa Auer, Albert Dekker
DIRECTED by Tay Garnett
PRODUCED by Joe Pasternak (Universal)

Comedy with Marlene Dietrich as a South Seas café singer upsetting the U. S. Navy *and* herself by falling in love with a respectable young officer



Escape

CAST: Norma Shearer, Robert Taylor, Conrad Veidt, Nazimova, Felix Bressart
DIRECTED by Mervyn LeRoy
PRODUCED by M-G-M

The thrilling drama of a woman's escape from a dictator-ridden country which resembles Nazi Germany. Norma Shearer's first film in a year



Down Argentine Way

CAST: Don Ameche, Betty Grable, Carmen Miranda, Charlotte Greenwood
DIRECTED by Irving Cummings
PRODUCED by 20th Century-Fox

On the tide of closer Pan-American relations, this comedy of rumbas and horse-trading makes good entertainment and introduces Carmen Miranda

You have seen great motion pictures...We believe you have not seen a greater motion picture than this!



Two great screen careers climaxed in one unforgettable romance . . . The story of a love too deep to know betrayal—too strong to feel the sting of shame! It is urgently recommended to the most exacting picturegoers.

Carole Lombard *is brilliant*
Charles Laughton *is amazing*
In "They Knew What They Wanted"

With WILLIAM GARGAN • HARRY CAREY • FRANK FAY
Directed by Garson Kanin
Harry E. Edington, Executive Producer • RKO RADIO PICTURE • Produced by Erich Pommer
Screen Play by Robert Ardrey • From the Pulitzer Prize Play by Sidney Howard

20th CENTURY-FOX HAS MADE THE GREATEST MUSICAL EXTRAVAGANZA EVER BROUGHT TO THE SCREEN!

in TECHNICOLOR!

DOWN ARGENTINE WAY



with
DON AMECHE
BETTY GRABLE
CARMEN MIRANDA
and
CHARLOTTE GREENWOOD
J. CARROL NAISH • HENRY STEPHENSON • KATHARINE ALDRIDGE • LEONID KINSKEY • CHRIS-PIN MARTIN

Produced by Darryl F. Zanuck • Associate Producer Harry Joe Brown • Directed by Irving Cummings • Screen Play by Darrell Ware and Karl Tunberg • Story by Rian James and Ralph Spence

Music and Lyrics: "Two Dreams Met", "Down Argentine Way" (Argentina), "Nenita", "Sing To Your Senorita" by Mack Gordon and Harry Warren

Songs Sung by Carmen Miranda: "South American Way", "Bambu", "Mamae Eu Quero", "Touradas Em Madrid"

The irresistible rhythms of Rhumbas and Congas! The glamorous spell of the Argentine! A cast of stars brilliant as the Southern Cross! Show-stopping new personalities! Romance—the South American way! *The spectacular entertainment two continents have been waiting for!*

Happily ever after



THE pages of this issue of *Glamour* are devoted with tender consideration to young people who fill the suspiciously new slippers shown above: the Young Marrieds. Starting from scratch—scratch being the slippers (Lord and Taylor, New York: men's, about $3; women's, about $7)—*Glamour* touches on all aspects of the domestic adventure from a gouty, pre-marital outburst, "I Like Them Sweet," (Page 19) to Family Fashions (Pages 30, 31).

En route, the editors give you salty advice on what not to say to your spouse in certain tense moments, "Silence is Golden" (Pages 28, 29); the ecstatic preparations of Mr. and Mrs. Ronald Reagan, following the query: "You're Going to Have a Baby?" (Page 37); and what to wear when the little angel is on the way (Pages 38, 39). Advice on what to do with your husband after you marry him may be found in "Two Can Live Better Than One" (Page 44).

There are pages of furs and winter fashions, pages of what to buy in silver, linen and glassware, and the latest dispatches from Hollywood, "Your Town," (Page 32). This month's issue is almost as much fun as getting married.



RAWLINGS

"To the Ladies"

After four in the afternoon, be a pretty lady in a pretty frock. Choose a faintly Edwardian dress of grayed-green rayon crêpe. Its distinction lies in its banded, below-shoulder fullness. $19.95. Bonwit Teller, New York. I. Magnin, San Francisco. Hat and accessories, Bonwit Teller

"I like them sweet"



A purely masculine peeve against the Nasty Nellie School of feminine charm

SOMETHING has happened to all the sweet young girls one used to see around. Maybe I've grown out of the age bracket where they abound, but looking back over the memoirs I've kept for the past five years, man and boy, I come to the conclusion that sweet young things are as rare as Ben Jonson, who is now dead.

Idly thumbing through, I find there have been a lot of clever girls, a few brilliant ones, some ambitious firebrands who would do anything to get ahead (some day I *must* publish these memoirs). But the sweet girl—the kind father used to make—went out with the perfumed garter.

What's taken her place is the Mean Girl. She's someone with plenty in the middle of her forehead with which she could be very, very good but she prefers to be horrid. When she's horrid she thinks she's terrific. I don't know if Clare Luce or Margaret Mitchell is to blame, but the germ of the horrid idea has spread into an epidemic—a sort of Scarlett O'Hara fever. Girls sit up late at night thinking up new ways of being nasty in the belief that it will make them interesting. They want to keep people guessing. After a while people don't guess anymore. They know—most of them with a feeling of infinite boredom—it will be the worst.

IT would be all right with me if women practised this disposition only on women, but they've taken to inflicting it on men too. And the shameful part of it is that some male pin-cushions profess to like it. They'll swear on a stack of *Glamours*, walling their eyes around, that no woman can be attractive unless she's a witch on wheels. Their idea of a dream girl is a slip of a colleen who used to pull the legs off flies when she was a little girl and then graduated to bigger game. A fellow who was a friend of mine until he told me this recounted how he once clasped his beloved in his arms and heard her murmur, "I wonder how it would be to run over an old man." He proposed to her that very night. Another friend—I had a lot of free theater tickets in those days—was engaged to a girl who never had the slightest intention of marrying him. She kept putting off the wedding date from time to time just to see his flesh quiver.

I like them sweet. I like girls who can be amusing without being libelous. I like girls who can pique your curiosity without cutting your throat. I like girls who say what they mean *half* the time, like ordinary people. I like girls with a good stock of tranquillity. Most of them are afraid that if they don't keep things in a turmoil, nobody will find them interesting. Turmoil is all right up to a point and then a man loses interest instead of sleep.

Incidentally I like girls who like me. The cold-shoulder technique can be overdone. Some Frenchman (all authorities on such matters are Gallic) once observed that a woman could become so engrossed in the subtleties of the chase that she would fail to notice nobody was following her.

THE Theory of the Chase, or the n'yah, n'yah, you-can't-catch-me school of thought has been carried past the courtship stage right into marriage. Wives who have read too many popular novels disappear for an evening and just smile when their husbands ask them where they've been, even if they only paid a visit to the Public Library. This is bound to exasperate some husbands to the point where they turn the theory of the chase into rather rough practice.

The real reason I like them sweet—and everybody else does, too, after a while—goes right to the root of the old subconscious. A girl may be dazzling and witty but after she has stood you on your head for the nth time, you pick yourself up, take a look at your ego sporting a shiner and your black and blue emotions, and say, "What the hell *for!*"

The line: "Be good, sweet maid, and let who will be clever" was written by a Cavalier poet. And he wasn't a Cavalier for nothing.

American fashion portrait

This year's clothes reflect
a new sparkle from age-old Americana



HAVE A FURRED HAT

FOR a portrait of yourself this season look to your own, your native land. For whether your taste runs to the distinguished or the demure, it will be American . . . American-inspired, American-designed. Your fabrics may not be homespuns, but their warp will know more of the mighty Mississippi than of the Seine; their woof be familiar to the towers of Manhattan rather than the factories of Lyons. You'll top your curls with a fur cap like Daniel Boone's, and your costume colors may well be those first mixed by the American Indians. You'll be an American, my girl, original, with just the least dash of the aboriginal for fun, and you'll be proud of it!

But you won't look hardy or bitterly the pioneer. You will look feminine, you will be fascinating, with a body that's supple and slim. From your head to your toes you will be consistent. Your hair will be brushed up from your forehead in a gleaming pompadour. Your hats will be large, bold, dramatic . . . to give further accent to your slim, slim dress. Or again, your hat may derive from the kind your *own* grandmother wore when she rode in a sleigh to Thanksgiving dinner . . . small wisps, no bigger than bird's wing or flower to perch above your brushed-up hair.



AND . . A FURRED SUIT

THE crisp air of an American autumn will find you walking briskly, but with prim little steps aware of your newly narrow skirt . . . that is, if your suit is one of the snug, fur-trimmed variety, with a jacket that comes way down over your hips to button tightly, smoothly.

If you're the active American girl type, you may prefer the boxy tweed jacket over a modified straight skirt . . . topped off with a three-quarter coat. Daytime wools sport brilliant new color combinations . . . like beige and black, red and dark green, in fabrics as soft as a Summer zephyr and as warming on a chill October day, or later, colder ones.



TRY A CASUAL AMERICAN-GIRL SUIT

Fur doesn't confine itself to your head, either. Besides the important news in fur coats (see it on pages 58 to 61 of this issue), there will be fur muffs and bags, fur patches as large as a knapsack on otherwise barren coats. As for the hats, they may be all of fur, or have fur brims, crowns, bands. Even gloves are "tetched" with fur. Leopard takes the spot-light as the most glamourous of furs, good with black, green, the new browns.

FOR evening your silhouette remains much the same, slim, perhaps swathed, although full skirts still flirt about young legs. There's news in the covered look, reminiscent of candlelight and tulle shawls; there's news too in the décolletage that has a hint of Directoire daring. Evening chic demands courage in color . . . under black, for example, show patches of crimson, orange, emerald green, or a bright, bright blue.

Jewelry will be bold; ornaments, startling. Your taste can be either nostalgic in jet and paillettes, or savage as a war dance in feathers and beaten metal.

Color for all time is unusual. For very special evening occasions, bloom sweetly in pale-grayed blues and shell pinks. If you will startle, use vibrant red, warm yellows with black.

But remember that above everything else, your silhouette, the colors you wear, the imaginative fire that runs through your costumes . . . all, all are made for you, the American girl, all reflect the newly discovered richness of America.



SLEEK EVENING FASHIONS



FUR MUFFS ARE SMART

Rising Star Fashions * (opposite and on the following three pages), also at the Manhattan Shop, Hartford, Conn. For the names of other stores in other cities, turn to page 78



A RISING STAR FASHION*

For Evening

Layers and layers of rayon tulle for the skirt, iridescent and silver spangles for the halter bodice . . . a dress to attract a stag-line. About $30. At Lord and Taylor, New York


Up with
CAN
AMERICAN

Rising Stars



LEMUS

Sheer wool dress, left, in bronze (it puts stars in your eyes). A Rising Star Fashion* to fly to the game, tea-dance later, get invited back—by three other men. Slim skirt, sunburst of shirring on shoulders, and vivid suède belt. About $18. Lord and Taylor, New York

Coat and skirt, above, of forest green Botany nub-wool, a handsome pair with unlimited uses *and* a Rising Star Fashion*. The fitted coat has a sheared beaver little girl collar. About $50. At Lord and Taylor in New York

• For additional information, turn to page 78

*REGISTERED TRADE-MARK



A RISING STAR FASHION*

For Afternoon

A rayon crêpe frock, velvet rosettes outlining the sailor collar and hem, rhinestone trimmed belt . . . right for that "meet you about four" date. About $30. Lord and Taylor, New York



A BEAUTY FAIRY TALE

Wherein Mrs. New Wife plots her life of beauty and charm with happy results

ONCE upon a time, there was a young wife, who was a very sincere, budget-minded person. Moreover, she was as attractive as any wife should be, and determined to stay that way. She had watched, with wise young eyes, her two pretty sisters, after they were married. She had seen them continue their unconcerned, rather untidy ways—alternately visions of loveliness and dowdy creatures. She had also seen their husbands' complete bewilderment at these two feminine extremes. So, she had decided then and there that when *she* got married, she would have a little method along with her madness. She would be practical, intelligent, and conscious of a happy medium in everything. She wouldn't make *her* husband wonder whether she would be turned out as a beauty Jekyll or a beauty Hyde.

Every morning, Mrs. New Wife would wake up happily (comparatively speaking), because she was conscience-free and ready for new adventures. She always made it a point to do at least one new thing each day to vary her routine. Even such small things as experimenting with a new lipstick color, or trying out a new fruit and vegetable concoction, or buying a gadget for the kitchen could add just that extra dash to her day. However, we are getting ahead of our story.

After she was thoroughly awake, Mrs. N. W. would reach for one of the cool freshening pads she always kept on the little table next to the bed, and would give her face a quick going-over. Most always, too, she had mint tablets there which would leave her mouth as cool and refreshed as her skin. After getting up and going through the usual morning ablutions, she would give her hair a really vigorous brushing, and put on a light touch of lipstick—just enough to look nice and not enough to come off on her coffee cup. Then, she would don a housecoat, which was simple, tailored, and didn't drag a yard or two on the floor, and get into flat shoes, which strapped on and didn't clump, and she would retire to the kitchen.

This simple procedure left her husband complete freedom of bedroom and bath, and gave her time to get breakfast organized. She, herself, had only fruit-juice, milk, and black coffee, but John had an egg and toast, or cereal. After breakfast was over and husband on his way (carrying a mental picture of an attractive, neat wife), she would pour herself another cup of coffee, light a cigarette, and read the morning paper. This was sheer pleasure, besides being good for her. Mrs. John took a great interest in current events and really read the editorials and news items each day. She avoided the pitfall of "some one told me," or "I heard" . . . she *knew* what was going on in the world. After this breathing space, it didn't seem at all boring to do the dishes. When she had finished them, she automatically reached for the bottle of hand lotion which stood next to the cleanser on the kitchen shelf, and rubbed the cream thoroughly into her hands and arms.

Needless to say, Mrs. New Wife didn't let things pile up on her throughout the week. So, each day, she had just one or two things to do in the way of housework. This particular day was living-room cleaning day. She attacked it as a double-duty job. If she was cleaning the floor with a mop, she was also exercising her waist by stretching as far forward and back as she could. If she was dusting chair legs, she would get down on her knees, instead of doing a back-breaking stoop, and reach from side to side, and back and forth, in perfect rocking-chair rhythm. This was not only a stretch but a good massager of hips and thighs, as well. If she were using the carpet sweeper, she would clutch it with one hand near the base, the other at the top, and do a Volga boatman all across the room. Working things out day by day really was very satisfac- (Continued on page 67)

Rising Star Fashions* (opposite and on the three preceding pages), also at The Manhattan Shop, Hartford, Connecticut. For the names of other stores in other cities, turn to page 78

Career Wife

Dilys Wall, the young woman who leads a double life and loves it

By PETER KALISCHER



PORTRAIT OF A FASHION SKETCH IN THE MAKING: A MODEL PLUS DILYS WALL

THIS is really two success stories, not one. The first is about Miss Dilys Wall. a pretty, child-like young woman with a soft pompadour and an easy laugh, who is an amazingly successful fashion artist. She works from three to five hours a day in her studio on the second floor of a private house on East 62nd Street. Her sketches, which appear regularly in *Vogue*, *Glamour* and *Harper's Bazaar*, net her $100 to $150 per week. She is the flaming envy of all career-minded young women who know her, since she is attractive, financially independent and her time is her own.

The other success story is that of Mrs. Leslie Gill, wife of one of the country's crack photographers. Mrs. Gill is the mother of two children, Carol, five, and Elizabeth Ann, one and a half. She too lives in a private house on East 62nd Street. Her husband's studio is on the ground floor, their bedroom on the second floor and the nursery on the third floor. The dining room is in the basement and there is a little garden in back. Since she is attractive, happily married and has a beautiful home, she should be the envy of all young women who look to marriage for their career. Miss Wall and Mrs. Gill live at the same East 62nd Street address but don't get in each other's hair because (surprise!) they're the same person.

It all started after Dilys a Bristol, R. I. girl, quit Brown University (against her parents' wishes) to attend the Rhode Island School of Design in Providence. This wasn't a commercial school—it was dedicated to Pure Art. There she met a young artist named Leslie Gill, who was also dedicated to pure art, and the two of them, according to Dilys, spent most of the time chasing one another around the plaster statuary.

Tiring of this as a principal occupation, Dilys left the school (again without graduating) and went job-hunting in Providence. Since nobody was making even lunch-money with Pure Art, she decided to try fashion sketching, for which she decided she had a flair. She tackled a few department stores with a sample book and luckily came upon the advertising manager of the Boston Store when he was low in his mind over the general quality of his advertising illustrations. He assigned her a few jobs—but they were not confined to the ladylike task of drawing dresses. Dilys drew everything—radios, brooms, vacuum cleaners, anything on sale in the store. Later she did straight fashion work for Gladdings, another Providence store, and inside of a few months was free-lancing for every department store in town. A half year rolled by and Dilys was averaging $90 a week.

Many a bright young girl would have felt pretty smug and satisfied. (Many a bright young man, too.) But not Dilys. She yearned for wider horizons, the Big City, i.e., New York. So she wrapped her trifling belongings into three alligator-hide valises, trudged to the station and took a Pullman to Manhattan. She arrived in what she thought was the hottest summer to hit the city since the Great South Bay was way up town. As a matter of fact every summer was like that in New York, as she soon found out. She chose the summer because, she reasoned, every self-respecting successful artist would be away cavorting in the country. But artists—*commercial* artists—are no dopes. There were plenty of them around—so many in fact that Dilys trudged week after week, month after month, crying her wares to every art director, advertising manager and department store executive who would look. The comment was always, "Good enough for Providence, dear girl, but this is New York."

AFTER a long time she landed something at $25 a week copying stock models for a brochure. There were only two kinds of dresses to copy: print and plain. And her employer was insistent on only one point. She must never, *never* label a print dress plain or vice versa. A bright child, Dilys managed not to.

Meanwhile her art student colleague, Mr. Gill, hied himself to New York and into an assistant art directorship at Batten, Barton, Durstine and Osborne, one of the largest advertising agencies in the land. For a year they each lived in the Greenwich Village neighborhood and then the inevitable (Continued on page 68)



DILYS WALL MIXES HER PAINTS



HUSBAND LESLIE GILL PHOTOGRAPHING A MODEL HAND



DILYS MAKES A FACE MAKING UP



WORK IN PROGRESS



MIRROR REPLACES MODEL



HERMANN

EYING THE CUT OF THE SLEEVE



AFTER THE DAY'S TOIL—MR. AND MRS. LESLIE GILL

SILENCE is golden

Some tense moments in the lives of newlyweds when the only thing to say is nothing



Surprise guest

Ye shall not turn a stranger from the door, even if he is a friend of your husband who comes for dinner on the leg of lamb's third night out. Don't say a word about the matter—after all, your husband didn't bother to tell you a thing about it, either.



"At home"

You married your husband, not his family, but this has been field day for his folks. Little nephew Horace smeared the drapes with his lollipop and broke a lamp and they all told you how smart you were to "grab" Henry—but let it pass, let it pass.



Bar exam

Three Martinis were always his limit—and he's off to the races on the fifth. Don't breathe a word. Maybe if you don't say anything, he'll stop there and go to sleep quietly in the next room. On the other hand, maybe he won't—then there'll be plenty to say.



Bridge matinée

The Boss had a hangover, the Market tobogganed, an order fell through and now this. Almost anything you say to your wife will *not* help the situation so just tip-toe into the kitchen and see if you can scrape up dinner from the remains of the chicken salad.



New hat première

"How do you like it, dear?" Count ten on this one (mumble so she thinks you're saying something nice) and then go to a movie. You'll get used to it in time (in time for the new model) and you'll need every word in your vocabulary when you find the price.



Revelation

Beauty is as beauty does—but you never found your bride doing it until right this minute—and with your razor, too. It's a shock that will leave you speechless. But don't say a word till there's company for dinner—then ask her if she put in a new blade.



Continued story

"And then the nut said 'Frank'—he called me Frank—" . . . Frank isn't what you'd call your husband at this point. The eighth time you hear his favorite yarn about the two drunks he met on the way to Keokuk the surer you are that silence is golden—*his* silence.



Husband and wife

Family fashions

Copy your husband's suit—and we'll warrant he'll like it. Have it in gray men's wear Hockanum flannel, the jacket cut in the "bulky" masculine way; the skirt with stitched seams to look like trouser creases. Jacket, $14.95; skirt, $7.95. Husband's suit (extra trousers), $30. All, Saks-34th Street, New York. Matching hats, $10 each. At Dobbs Retail Shop, New York

Or let your daughter copy you—in a boxy, red wool jacket and gored, navy skirt. Both jackets have Peter Pan collars and button-flap pockets. Your suit, $15. Daughter's jacket and skirt in the same colors and fabric, $7.95 for sizes 2 to 6. Her skirt has detachable jumper straps, as if to hold it up. Matching red calots, $1.25 each. All at Mary Lewis, New York

• Other stores carrying these fashions, listed on page 78



LUIS LEMUS

Mother and daughter



Hollywood is serious these days, so we report its working plans, with a few random observations

JUST a year to the day after Orson Welles arrived in Hollywood he started work on what everyone hoped would be his first completed picture, "Citizen Kane." Up till then Welles specialized in cluttering the lot with the best paid troupe of cameramen and non-working actors RKO ever supported. The scripts for "Heart of Darkness" and "Smiler with a Knife," Welles' first attempts at movie scenarios, were both abandoned in embryo.

A month ago we saw the rushes on "Citizen Kane" and from them we can say that Welles justified all the trouble the studio went to. By now, perhaps, it is no breach of confidence to reveal the subject matter—the life story of a publisher from the age of twenty to his death at seventy, in the present year. Either by accident or design, audiences will compare Welles' character to an elderly overlord of the American press.

Welles' contribution to screen technique is to show a scene several times from the viewpoint of the various characters in it. Thus, his publisher, saying the same thing, is to one man a villain and to another a hero. Towards the end of the picture, the publisher visits and interviews Hitler, Mussolini and Chamberlain and then dies—but not as a direct result. Well received or no, the picture is bound to cause comment. Joe Cotton of Welles' Mercury Theatre, who plays the publisher's best friend, will land a career in pictures whether his boss does or not.

No film preview was ever quite so frou-frou as the presentation at the El Capitan Theatre of three of Noel Coward's one-act plays. Jammed with a reckless number of high-priced movie names (more than any Broadway stage production could possibly afford), "Still Life," "Shadow Play" and "Ways and Means" treated the good burghers of Hollywood to a cast boasting Herbert Marshall, Rosalind Russell, Heather Angel, Freddie Bartholomew, Brian Aherne. Greer Garson, John Loder, Edmund Gwenn, Georges Metaxa, Cissie Loftus and Elsa Maxwell—just as though they were ordinary actors. Then. before the curtain went up, none other than Noel Coward arrived, flanked by Marlene Dietrich, Tyrone Power, Annabella, Hedy Lamarr and Woolworth Donahue. The spectacle was almost too lavish; everybody said it had Grauman's beat to death. Proceeds of this performance, like those of nearly every gala event in Hollywood, went to the War Relief Association.

WHEN not concentrating on the war, Hollywood is going in for flying pictures. Four major studios are breaking their necks to finish aerial epics before their competitors. Paramount has practically got three eight-hour shifts on "I Wanted Wings," starring young William Holden; M-G-M has Robert Taylor in "Flight Command" as their entry; and Warner Bros., in their usual generous style, cast Ronald Reagan, Brenda Marshall and Wayne Morris in "50,000 Fliers."

After a quiet talk with M-G-M, Clark Gable made them see why he shouldn't play the part of Thomas Mott Osborne, the first prison reformist. He starts "Witch of the Wilderness" instead. . . . Garson Kanin has been bitten by the rumba bug and is taking lessons at Janet Wolfe's dancing school. Miss Wolfe is a bright young lady who used to work in theatrical producer George Abbott's office in New York, and after teaching Abbott how to rumba, decided there'd be plenty more people on the Coast who'd like to learn. . . . Joan Fontaine seems to be having trouble finding the right hats to wear. Some people are saying it's because of her triumph in "Rebecca." . . . Most surprised at the box-office success of "The Mortal Storm" were M-G-M moguls. . . . But don't ask them why nothing is done on "It Can't Happen Here."

CARY GRANT

The increasingly popular movie star sits for his portrait, at right, the first in *Glamour's* new series of star portraits.

One of Hollywood's most versatile leading men, Grant is now appearing in Columbia's "The Howards of Virginia." With Miss Katharine Hepburn he has just finished "The Philadelphia Story" for M-G-M

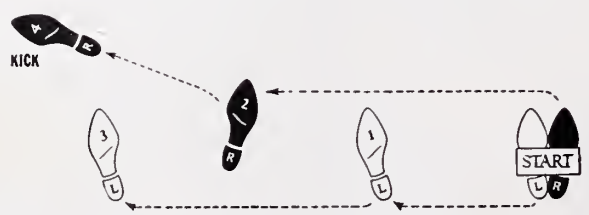
A. L. SCHAFER



Cary Grant

LA CONGA — How to do the basic steps in that popular dance

IT has its origin in the native dances of Cuba, its music and steps in authentic Afro-Cubana rhythms. After civilization added its polite veneer, the throbbing Conga swept the country—with more verve than veracity, as any night-clubbing editor can see even without her glasses. To speed up Conga lines, we give you directions for basic Conga steps. Stars Rita Hayworth and Glenn Ford, who appear in Columbia's "The Lady in Question," show you variations.



The basic Conga step, illustrated above, is simple as one, two, three, four. That's what it is—with a kick on the fourth beat. This diagram is for the man. The girl's step is simply the reverse. *Directions:* 1) Step left with left foot. 2) Cross right foot over left, continuing the walk in the same direction. 3) Step to left with left foot again. 4) Swing or kick right foot across left. 5) Repeat in opposite direction. Master this, and you have practically "arrived."



The Conga Rock is an easy variation for the fourth beat of the basic step. It is danced with the first three basic steps taken either straight ahead for the man (backwards for the girl) or sideways. In either case, the man starts on his left foot, the girl on her right. On the *fourth* beat, the man rocks back on his *right* foot, kicking up his left. The girl rocks back on her left foot, kicking up her right. This can go on indefinitely. It's a good change from regular kick.



The Conga Turn, illustrated at left, is a simple deviation from the basic step. It, like the Rock, is woven into the pattern of La Conga when prompted by music or mood. The man walks in a circular direction for three steps, then makes the characteristic Conga kick on the fourth beat. The girl dances at her partner's *side,* and as he kicks *forward* on each fourth beat, she kicks in the direction from which they have danced. These three steps, plus the weaving Conga line in which dancers do La Conga with a hand on the shoulder of the next person, are the essentials of the dance . . . a simple technique plus rhythm. Easy, with a bit of living-room practice.

Diagrams and directions for La Conga, courtesy Arthur Murray



Stars Rita Hayworth and Glenn Ford conga for Glamour



BAKER

Sister-act in sports coats

Five Lodge sisters—two pairs of twins and a singleton—knock off from their fledgling careers in radio and theater to model five classic young coats and five Brewster hats. The coats, in five styles, are of warm, sturdy Ancuna fleece. Each, about $30. Stern Bros., New York • Names of other stores carrying these fashions are listed on page 78

You're going to have a baby?

...so are the Reagans

THE idea that baby-having is to glamour what laryngitis is to a soprano is fast going down the drain. Just look at Hollywood. Everyone—practically—is having a baby.

On this page we show you some happy mother-and-father-to-be photographs of Mr. and Mrs. Ronald Reagan, both talented young Warner Bros.' stars. "Santa Fé Trail" is Mr. Reagan's latest film, and the two will appear together in "Tugboat Annie Sails Again." Mrs. Reagan is Jane Wyman, professionally speaking, and has just finished "Honeymoon for Three." That's right—*just* finished.

The coming young one has slowed down Mrs. Reagan not a whit. Her maternity clothes and activities are as unselfconscious as those dated pre-blessed event. Her "condition" is definitely not to be referred to as "delicate." She intends to keep up her normal life until The Day, and takes a special pride in her maternity evening clothes.

Her young philosophy that having a baby should be taken in stride is reflected in the next two pages of smart, young mother-to-be clothes, chosen for glamour-plus by *Glamour*.

SCHUYLER CRAIL



Mr. and Mrs. Reagan go a-shopping. She wears a slim stripe skirt, a light longer-length jacket



Mrs. Reagan, just finished a picture, enjoys knitting (the conventional tiny garments?)



The prospective parents assemble the bassinet, although Mr. R. obviously prefers sporting goods



The head of the house seems to think the baby will be playing tennis with him pretty soon

Her baby is due in two months

Definitely "tested" are these maternity clothes. Unretouched photographs of a complete wardrobe



She goes out in the evening in rayon velveteen jacket, rayon crêpe skirt; the latter cut for expansion, former for concealment. $29.95. B. Altman, New York



Her rayon crêpe dress has a hidden panel, concealed adjustable fastening at the waist. A miracle frock for its chic, slim lines. $17.95. B. Altman, New York



Her hostess gown (chartreuse or other soft pastels) of rayon Moss crêpe. Very full skirt, adjustable front, Talon fastener below waist. $19.95. B. Altman, New York



Her wool and rabbit's hair town frock again has the panel front, hidden adjustable hooks; front-pleated skirt. $22.95. At B. Altman, New York

• Other stores carrying fashions on these two pages, listed on page 78



BAKER

Her cocktail suit of Mallinson's rayon crêpe has "bi-placket" adjustment on the dress, fashion importance in the crushed pleating which, as you can see, is a deceiver. $22.95. At B. Altman, New York

He married



Housecoats and negligées to make home look like heaven

Rambling roses on quilted white rayon crêpe negligée to play seraph at breakfast. Sweet scalloped edges; colored Celanese rayon taffeta lining. $10.95. Franklin Simon, New York

Black rayon velvet (a worldly angel) for glamourous evenings at home. Softly quilted, and lined in French blue Celanese rayon taffeta. $16.95. Franklin Simon, New York

Lights shimmer from silver-metal nailheads studding the bodice. Hockanum sheer wool housecoat for an earthly angel, in seafoam blue. $19.95. Franklin Simon, New York

an angel



Heaven blue (just the color for an angel) in a Celanese rayon Jacquard moiré housecoat, with rayon satin piping and Talon fastener up the front. $10.95. At Bloomingdale, New York

Eyelet embroidery traces shirred bodice of a slim, clinging housecoat with front-shirred skirt. Angelic home décor in dusty rose rayon crêpe. $10.95. At Bloomingdale, New York

Quilted pockets and shoulders on a white Celanese rayon jersey housecoat. Gold kid gleams on the pockets. In this you *might* sprout wings! $16.95. At Bloomingdale, New York

OTHER STORES ON PAGE 78

TWILIGHT BLUE

Exactly matched accessories in a dusty new color



Suède beret jabbed with quills, to perch over an eye. Exciting with town wools, country tweeds. $5.95



Suède belt, by Schaffer, to ring your waist in color and bring to life the dress it's worn on. $2.95



Suède dressmaker bag for a spot of smart color on any costume. Softly shirred medium-sized pouch with double handles. $5



Collarless blouse of Truhu crêpe. Tucked in front, buttoned in back. Delectable *and* washable for $4.95

REDSKIN BROWN

Accessories in a new shade to go with everything



Tailored blouse of Truhu silk crêpe (washable, too) to set off any suit, any color. Pearl buttons. $4.95



Classic shortie of tub suède to keep color on hand. Saddle-stitching at the hem and on back. $2.95

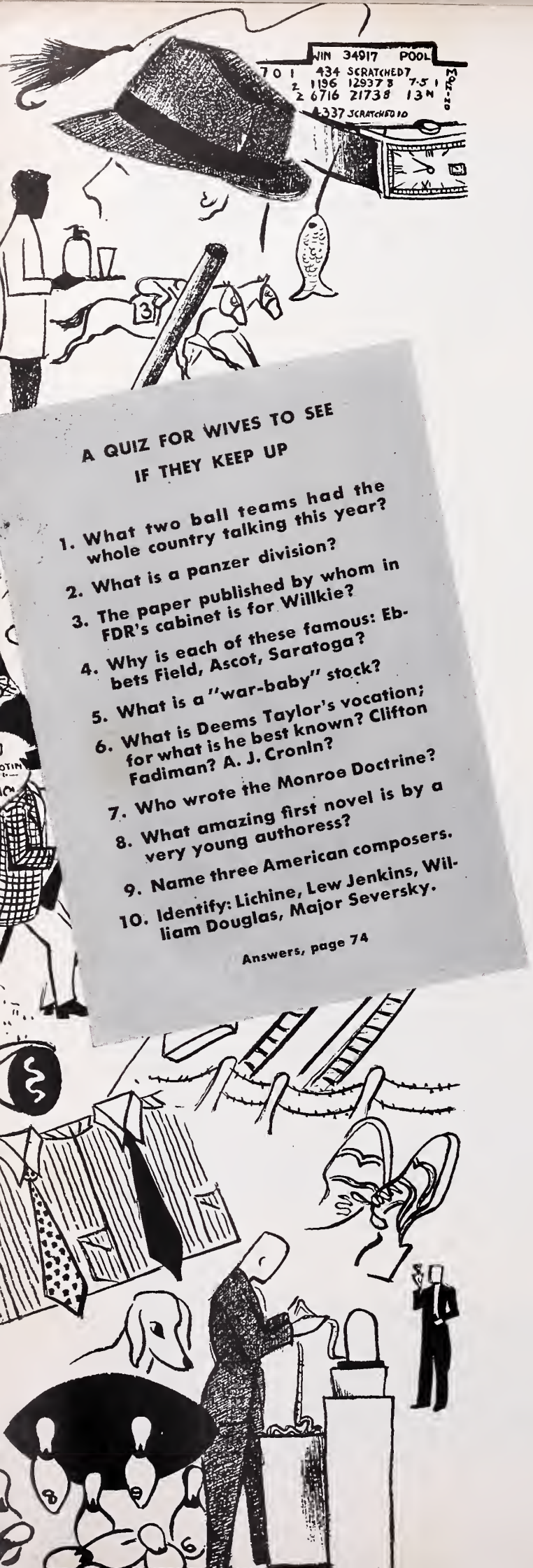


Slim suède belt, by Schaffer, for a staccato note at the waist. It fastens smoothly with a concealed hook. $1.95



Underarm bag of suède, distinguished and new, with rows of stitched tucks on each side. It has slide-fastener top for security. $5

ALL OF THESE ACCESSORIES, LORD AND TAYLOR, NEW YORK. MORE INFORMATION, PAGE 79



Two can live

Bright young marrieds can have a fine time keeping up with the world together

SIX months after the groom has carried the bride over the threshold right in front of the startled eyes of the man in 6J, they are happily and contentedly telling their friends that they are just "old married folks." This, obviously, is not true. And why they should make proud claim to the title we don't understand. It is probably because they have stopped whipping around town every night until two or three a. m., the reason being that both are on the verge of complete collapse brought on by wedding parties and prolonged night-clubbing.

Whatever the reason, they are usually so delighted with each other and with their wonderful new apartment that—for the time being—they just stay in it. And there's the rub. More often than not the man discovers that he *prefers* to stay home and, from then on, the going is tough. It's usually up to the little woman either to concoct something to lure the male from his lair, or to drive him in front of her with a stick. We prefer the former method even if it does take considerable imagination. The latter attracts too much attention.

Of course, newly-weds enjoy staying home at first, but she should get that husband in motion before the staying becomes a habit. One of the first indications that the time has come to start circulating is when stories of exploits in the kitchen aren't very funny any more. The most serious indication (in many instances, one that marks the case as hopeless) is that dreadful state when the women chat with each other about clothes and household matters, while the men talk business. This makes a woman feel about as glamourous as Jimmy Durante. It *demands* action.

When we say "action," we don't mean a never-ending gay-mad whirl with no time out to sit home and read . . . or chat . . . or just *sit* like two bumps on a log, saying nary a word. If it weren't for evenings like these, we would all keep house in padded cells. We simply mean that connubial tête-à-têtes can be overdone. We think we can safely say that a steady diet leaves both parties uninteresting to each other and stultifying to their friends. On with the show!

As a curtain-raiser, start on the quiz marked for you on these two pages. Make your husband take the other and see how you score for mutual interests. Maybe you're good fellows and keep up with each other's worlds, but then again . . . If your score is low, that means that you lean rather heavily on your friends, your money problems and your respective offices (if you have one) for small talk and

better than one

By FRANCES HALLAM HURT

big talk, too. In that case, you had better thumb past the woman's page in a hurry and see whatever it is on the sports and financial pages that has him so entranced. Nothing wrong with Page 1 either, is there?

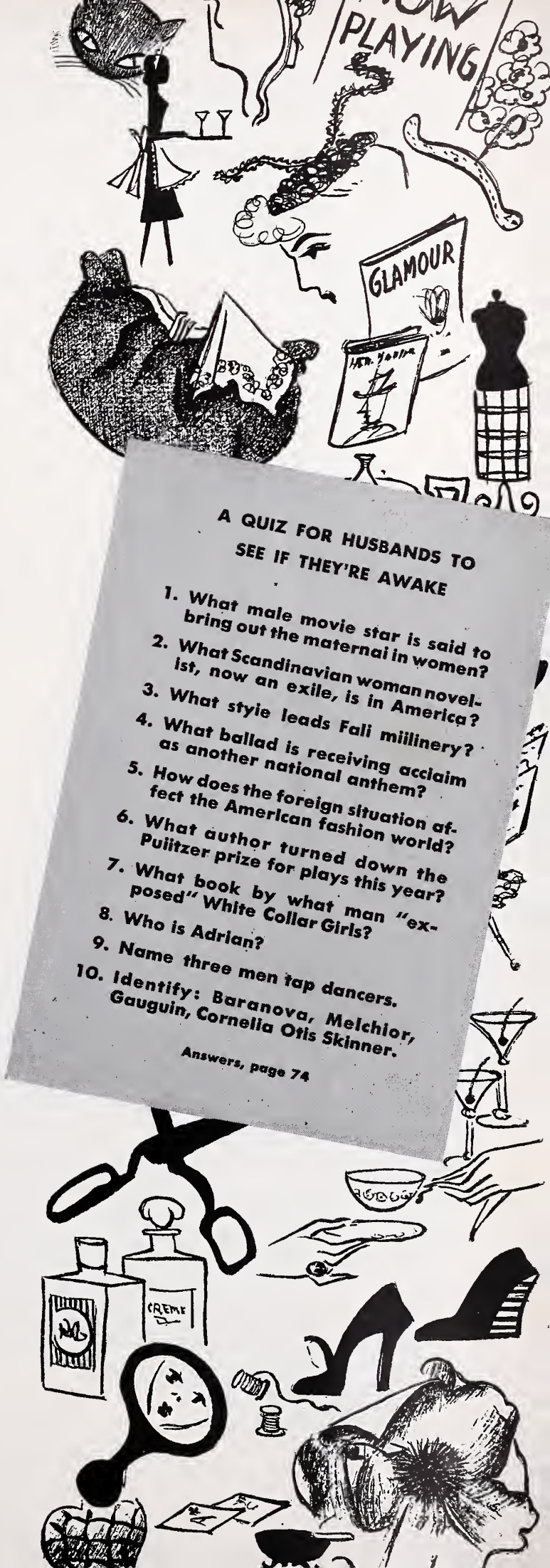
That blows the dust off your interests-in-common, which were apt to be buried under the servant problem (she cleans twice a week) and the peregrinations of Consolidated Blow-Torch, Inc. There were a host of things you once planned to do together—things each of you had always wanted to do sometime, but never quite got to. Dig them up and get started. You're young only once, to coin a phrase and correct the movie's grammar.

As many Winters as you've been married, you've probably discussed taking a ski-trip. And each Winter skids by at break-neck pace and Spring finds you discussing a bicycle trip. When Summer comes, there is talk of a hiking trip, then, lo and behold, it's Winter again and talk of—guess what—a ski-trip.

Skiing week-ends in the Poconos, the Berkshires, the Adirondacks, or any likely spots near you (and there are *some* sort of foothills near almost every city) can lay a new world at your feet—or elsewhere. New people, new scenes, new game, new fun, new clothes, new everything. And not too much money for it, either. Complete ski equipment costs about $15, and clothes about $18 or $20, although you really don't have to outfit yourself if you pick your place. Your round-trip train fare from New York begins at about $6 to a handy snow-capped hill, and you can make your expenses what you will for the week-end ($20 does it) or just spend the day and come home. The dream ski-trips are those to Chateau Frontenac or Lac Beauport, which come considerably higher.

Bicycle trips aren't limited to terrain—they're fun anywhere. The season is past for those idyllic bicycle trains up into New England, but we're going to state some facts anyway for your convenience next Spring. They begin around the middle of May or June whenever things begin greening and budding down East, and they cost as little as $2 round-trip, with another $1.50 to rent a bicycle for the day. A bicycle-train is as convivial as a ski-train and has a notable reputation for starting friendships. Since New England bristles with history, it furnishes much more interest than pretty hills to pedal up and coast down.

Summer hiking trips to Youth Hostels are a diversion to make you unique. This pastime (Continued on page 70)



A QUIZ FOR HUSBANDS TO SEE IF THEY'RE AWAKE

1. What male movie star is said to bring out the maternal in women?
2. What Scandinavian woman novelist, now an exile, is in America?
3. What style leads Fall millinery?
4. What ballad is receiving acclaim as another national anthem?
5. How does the foreign situation affect the American fashion world?
6. What author turned down the Pulitzer prize for plays this year?
7. What book by what man "exposed" White Collar Girls?
8. Who is Adrian?
9. Name three men tap dancers.
10. Identify: Baranova, Melchior, Gauguin, Cornelia Otis Skinner.

Answers, page 74

Styled for suburban life

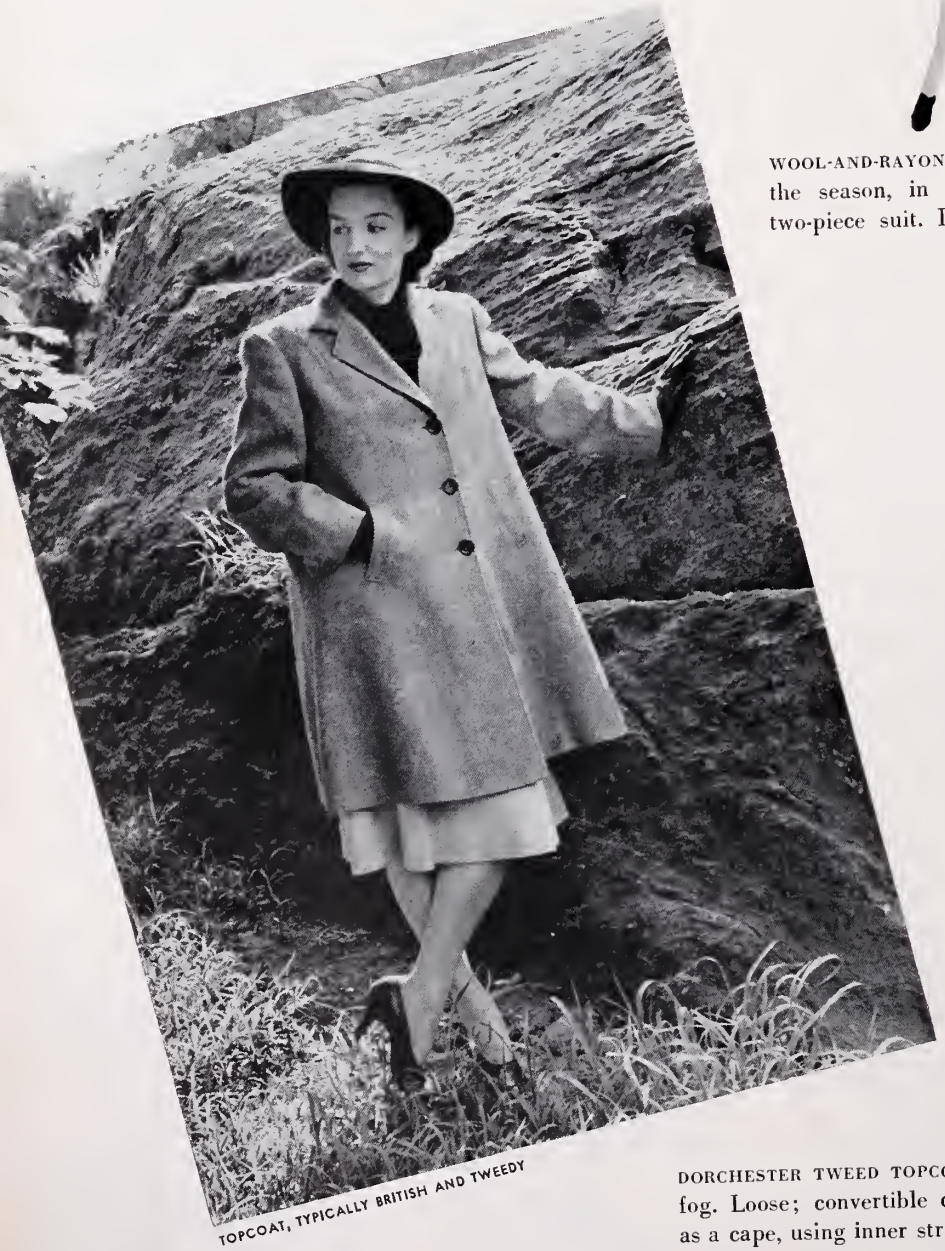
1940's classics to live in



WOOL-AND-RAYON COVERT, the hit of the season, in a boyishly casual two-piece suit. It costs about $11



GLENURQUHART PLAID you've set your heart on. Jacket, long like a man's, about $11. Skirt, about $8



TOPCOAT, TYPICALLY BRITISH AND TWEEDY

DORCHESTER TWEED TOPCOAT, British as fog. Loose; convertible collar. Wear it as a cape, using inner straps. About $20



BOTANY FLANNEL shirtwaist dress in yellow with bishop sleeves; convertible collar. About $15. Matching calot is under $2



LAMBSKIN DOE-SUÈDE JACKET in amber, long, very swish. About $11. With it, natural cashmere shirtwaist dress. About $15



TWEED COAT, BEAVER COLLAR AND CUFFS

JUILLIARD WOOL COAT in oatmeal tweed—classic, thus forever smart. The collar and cuffs are glossy beaver. About $70



PLAID WOOL COAT in warm browns and tan, fitted like bark on a tree. Beautifully cut and a beautiful buy. About $20



BLOCK PLAID TWEED BOX-COAT in wine and blue with long, clean lines. Magnificently trimmed with lynx-dyed wolf. About $80



REVERSIBLE RAINCOAT of worsted gabardine and rayon, lined in cotton gabardine. Every wardrobe needs one. About $14

ALL FASHIONS,
OPPENHEIM COLLINS, NEW YORK
MORE INFORMATION, PAGE 79



Olivia de Havilland

A star to watch—de Havilland

This young actress emerges as the year's best bet for the title of first LADY of the screen

OLIVIA DE HAVILLAND wanted to be a teacher of elocution. In a welter of unusual biographical material, this fact seems particularly significant. Here was a young, pretty, definitely talented girl whose only interest in the theater was an academic one. Discovered by Max Reinhardt, given a movie contract, she was immediately recognized as excellent material . . . but her subsequent career continued to attest to her interest in the academic side.

While other girls, lesser actresses, skidded to a precarious fame on the props of implausible if not always questionable publicity, Olivia de Havilland climbed slowly, and with amazing dignity. She was content to let knowledge and experience perfect her technique . . . and her very personality permitted very little press-agent brain-storming.

Finally, with her rôle as Melanie in GWTW she attained her screen majority. Melanie was, for want of a better word, a *lady* . . . gentle, courageous, dignified. And the little de Havilland brought to the rôle a very personal quality that extended beyond good acting. Only a lady, said GWTW audiences, could have played the part so well. Olivia, everyone suddenly realized, had always been *that!*

Off screen, she is interested in painting, writing, and James Stewart. She likes to sketch, to try her hand at sculpture, and tries "desperately" (she says) to write poetry.

No matter how candid the camera that snaps her off screen, no matter how exacting the costume requirements of a rôle, Olivia has managed to build up a reputation for good taste in clothes that fit in with her established reputation. Questioned on the subject, she admitted to an interest in fashions, though not an inordinate one. Her clothes philosophy, though she denies its right to such a pretentious phrase, runs something like this:

She loves to wear very formal evening clothes . . . has grown to want them sophisticated rather than girlish, is true to this taste in that she always looks soignée rather than sentimental. She can't stand sports clothes if they have an ingenue air . . . prefers them severely tailored in bold patterns and colors, and exhibits a knowing color sense. She has but recently succumbed to the classic suit theory with a purchase of a gray and white striped suit at I. Magnin's.

She felt about slacks as she did about suits until she took up flying where slacks seem suit- (Continued on page 68)

WEARS SPORTS CLOTHES WELL



LIKES CASUAL CLOTHES





SOPHISTICATION FOR EVENING



LOVES FLOWER ACCESSORIES

OLIVIA DE HAVILLAND, second in *Glamour's* new series of star portraits, will next be seen in the Warner Bros. production, "Santa Fé Trail"

SCOTTY WELBOURNE

Our income is small, our tastes high

A balanced wardrobe for a young wife



1. BLACK JUMPER DRESS FOR "LITTLE DINNERS"

1. Jumper dress for "little dinners," young as pigtails tied with bows. Of black velveteen (rayon and silk twill, cotton back) with bretelles winging away at the shoulders. Cotton eyelet-embroidered blouse. He will say "yes" to this for a lot of reasons. About $18

2. Black wool town coat paired with a dashing civet cat purse-muff and a worldly turban of black wool jersey. Coat has rayon velveteen collar with velveteen cuffs gathering full sleeves. About $19. Turban, about $5. Muff-purse, season's smartest keynote, about $24

3. Variation of the classic in wool-and-rayon natural gabardine. Brookmeade's wedding of the classic shirt-waist to a full-gathered skirt, shirred onto a fitted waistband and belted in cowhide. A fine "everyday" dress, and impervious to wear-and-tear. About $13

• All fashions, R. H. Macy Débutante Shop, New York

LEMUS



2. BLACK TOWN COAT WITH CIVET CAT MUFF-PURSE, JERSEY TURBAN



3. VARIATION OF THE CLASSIC IN RAYON GABARDINE



Price-tag pride

Black rayon crêpe afternoon dress, above, thrills the wife with its expensive look, the husband with its price-tag. A lot of fashion for a little price—from its gay gilded birds which snap on the bodice as buttons, to the molded, lowered waistline releasing a flutter of unpressed pleats. Fashion, too, in the bodice, softly pleated down each side. About $12

• Other stores carrying these fashions, listed on page 79

Your room and board

An exercise routine to do on the Beauty Board at home, for health and beauty

CAN you stand on your head? If you can, you're luckier than we are. *But,* we have an improvement on that trick, and one that requires no effort. Our gravity-defier is the Ann Delafield Beauty Board, originated and designed by Miss Delafield, directress of the Richard Hudnut Salon.

This is the first time that a compact arrangement of the famous "Beauty Angle Position" has been available for use at home. The board has soft shoulder pads, straps at both sides to hold on to, and a hinge in the middle, so that you can fold it up and tuck it away (which won't be often, we'll wager).

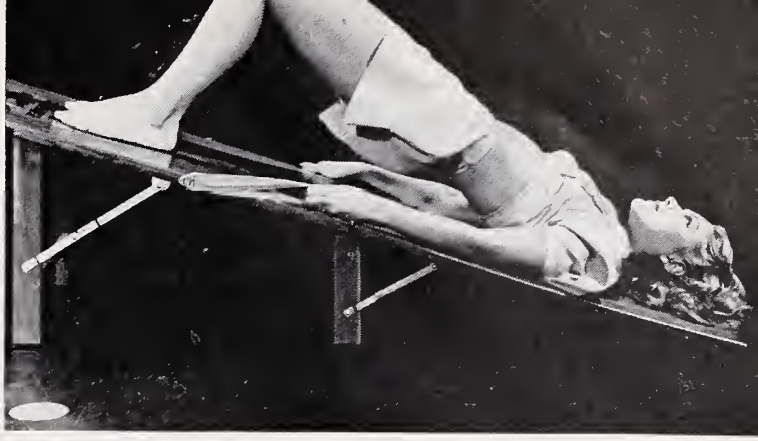
It is set at a forty-degree angle—and so are you, with your feet up, head down. The idea is to let gravity pull from your feet to your head, instead of from your head to your feet. (Or, simply said, to let the blood run backwards.) Increased circulation is the result, and, once used to this upside down position, you feel unstrained and relaxed. While you're on the



1. GRACE MCDONALD SHOWS THE FIRST POSITION OF A SIDE-SCISSOR KICK



2. TANGOING AT A FORTY-DEGREE ANGLE



3. A CHEST AND BACK ELEVATION

board, use the time to apply a light freshening mask, such as DuBarry's Rose Cream Mask, an emollient eye cream, and perhaps cooling eye-pads.

Miss Delafield has planned a special series of "board" exercises to keep you in good form. Grace McDonald, soon to appear in Paramount's "Dancing on a Dime," gives an effortless demonstration of what can be done. Hold onto the straps, get set, and go.

1. (Opposite page) Raise yourself up on your shoulders. Keep legs straight, one foot in front of the other. Stretch legs as far to each side as possible, bring together, and repeat.

2. Lie on back. Raise left leg in air, knee straight. Cross leg over body and touch floor with left foot. Raise again in air and slowly lower to board, keeping back flat on board. Alternate legs.

3. Lie on back, knees bent, feet firmly on board. Exhale completely, lift chest, raise back off floor, tensing abdomen muscles. Slowly lower back to the board, one vertebra at a time.

4. Lie flat on board. Raise both legs up and over head in an effort to touch the floor. Lower and repeat, stretching a little more each time.

5. Lie on back, pull knees to chest. Keeping knees bent, slowly lower to board on left. Then slowly pull knees up as near left arm as possible. Pull them up to original chest position, and repeat exercise to right side. Do twenty times.

This is just a sample of the complete beauty routine for face and figure you can follow on the Ann Delafield Beauty Board. If you are interested in more detailed information, write the Beauty Editor, Glamour Magazine, 420 Lexington Avenue, New York.



4. A BACK FLIP IN SLOW MOTION

KARGER



5. THE BEGINNING OF A PERFECT FIGURE EIGHT

Young star Grace McDonald goes the "Beauty Angle" way

TABLE LINEN, FORMAL AND GAY



YOU NEED

1 damask cloth
12 napkins to match
17-piece luncheon set
1 supper cloth
6 napkins to match
4 breakfast mats
4 napkins to match
1 bridge set

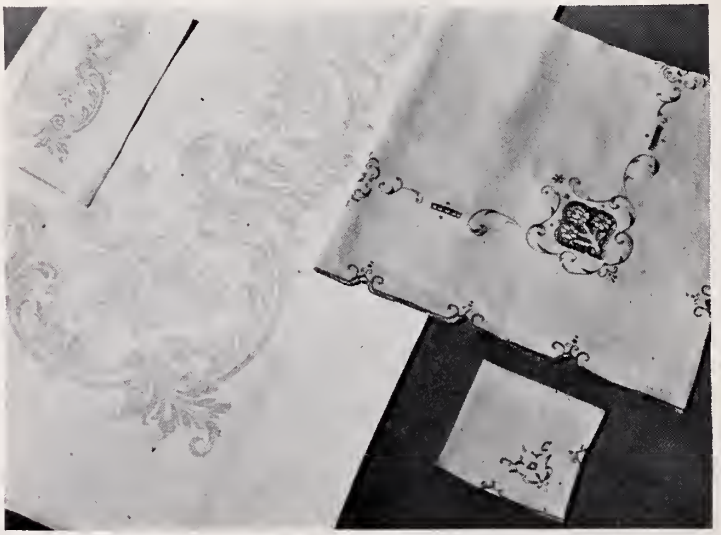
MEALS, you know, are rugged individualists. Each has its own personality and improves when "dressed to type" as much as you do yourself. Try having breakfast on formal damask and you'll see. It won't taste nearly as good as it does on a bright, chipper cloth that brings in the morning sunshine. The same is true of other meals—luncheon is pretty, supper informal and gay, while "company" dinner is elegantly formal.

With this in mind, *Glamour* selected these basic table linens for a Young Mr. & Mrs. just starting out. On this page are linens for every occasion, chosen for their pretty deference to the personality of the meal, their quality, and their excellent values.

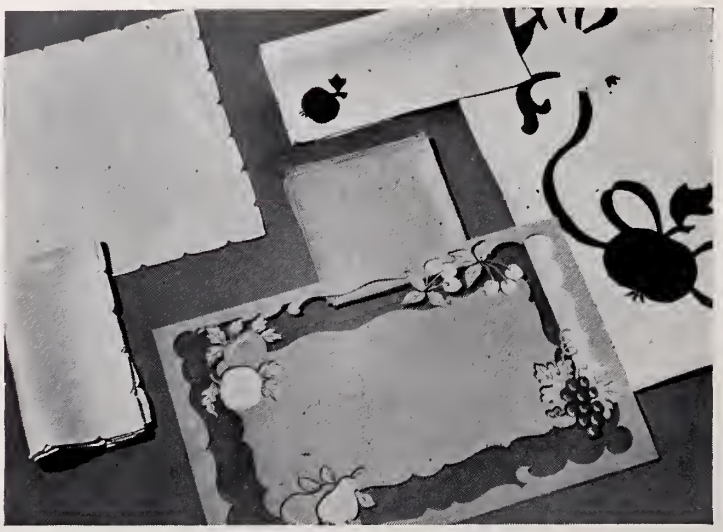
A word of warning about linens—they are one item on which it seldom pays to economize. You'll be disillusioned with a "bargain" the first time it's laundered, because its beauty washes away with the sizing. Good linens, such as the ones on this page, last indefinitely.

Among the linens shown at right is a gleaming damask dinner cloth, which will make your table a festive board indeed. The transparent mats in white, gold, green or blue are the shining lights for any breakfast, and a rub-down with a wet cloth is all the laundering they need. The luncheon set in eggshell, blue, green, gold, peach or rose with white scallops is charming for parties, and the bridge set is a necessity if The Girls drop in for bridge and a spot of tea. As for the gay little supper cloth in white linen adorned with fruit appliqués, it will be your stand-by.

• All, B. Altman. More information, page 79



Irish linen damask dinner cloth (left), 72″ x 90″. Under $9. Twelve matching napkins, 22″ x 22″. About $9. Hand-embroidered crash linen bridge cloth and four napkins. About $5



Linen luncheon set (left)—runner, about $1; napkins, about 70c ea.; place mats, about 50c ea. Transparent mats, about 60c ea.; napkins, about $2.50-doz. Supper cloth, six napkins, under $6

LINEN FOR BED AND BATH



YOU NEED

6 bath towels, 22″ x 44″
6 turkish towels, 16″ x 27″
6 face cloths
3 large linen towels
6 sheets, 72″x108″
6 pillow cases
2 bedspreads
2 blankets

LINENS for the bed and bath are more, by far, than humble utilities. They're utilities first, we admit, but they can certainly be decorative second. Bed linens make a lovely accent in a bedroom, while bath linens usually are the best accent a bathroom can have.

We've assembled, at right, some good linens at good prices to form the backbone of the linen closet for our young marrieds. And, as we said before, we favor colors. Colored linen was considered frankly revolutionary some years ago, but it offered so many wonderful possibilities that it rapidly took hold. For gay young tastes, we think nothing is prettier than bed linens to play up the theme color of a room. Why not go farther and choose them to blend or piquantly contrast with the blankets and bedspread? The utility percale sheets and pillow cases we show opposite are smooth and fine, and come in heavenly colors—dusty rose, green, yellow, pink, peach or blue. They are also available in a combination of colors, or color on white. An additional note of interest is the scalloping at the border. Also the prices!

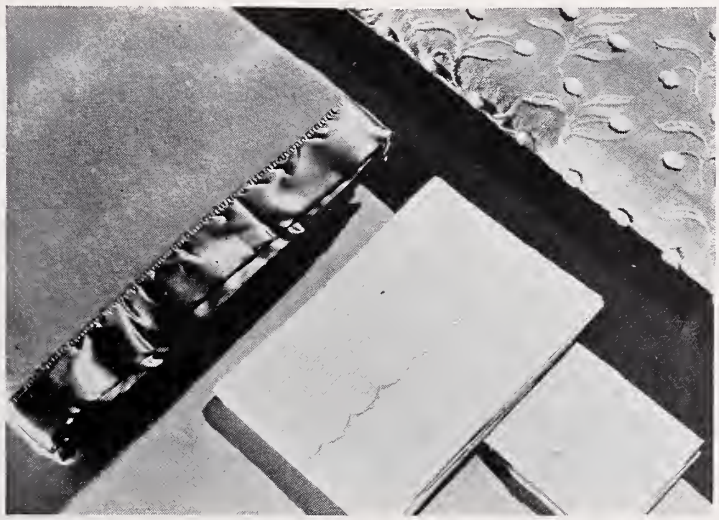
With an all-white bathroom, the possibilities are limitless for creating effects with colored linen. One thing to remember is that towels in solid colors, such as those at right in dusty rose, make a room look larger. Decide definitely what color you want to work with before you buy. Otherwise, you'll have a rainbow potpourri and not a matching towel and face cloth to your name. And that won't do for young marrieds.

In the case of bed and bath linens, as with table linens, make sure a "bargain" is *that.*
• All, Lord and Taylor. More details, page 89

NYHOLM



Large imported white linen towel, about 75c. Small imported white linen towel, about 50c. Face cloth, about 15c; face towel, about 30c; bath towel, about 60c. All, Cannon towels in rose



North Star wool double-blanket bound in rayon satin, about $12. Cannon percale sheet, about $2.25. Pillow slip, about 60c. Bates tufted, Jacquard bedspread, about $6. All in dusty rose

YOUR AMERICAN CRYSTAL



"MUSTS"

6 highball glasses
6 goblets
6 cocktail glasses
6 orange juice glasses

"CAN WAITS"

6 tumblers
6 champagne glasses
6 wine glasses
6 cordial glasses

TIME was when young marrieds of necessity chose high-powered, high-priced crystal. They added to their collection as slowly as little girls to their Add-a-Pearl necklaces, in the meantime planning all meals around four costly water goblets . . . or ice teas . . . or sherbets. Around, in fact, whatever loot the nuptials called forth. Then they prayed no careless hand would slip to break their investment.

Or these same young marrieds made the best of un-lovely *in*expensive glassware. It was a hard choice, and one that troubles them no more. Today they can have beautiful glassware for very little money.

American industry is turning out smartly patterned, exquisitely cut crystal at a wonderfully benevolent price. Young couples can stock all they want, including incidental wine glasses they didn't expect to own before 1960, at prices they can easily pay.

At the right, you see *Glamour's* choice of American crystal at amazing prices—around fifty or sixty cents a glass. It is a neo-classic pattern by Fostoria which R. H. Macy, the store carrying it, calls "Connoisseur." We chose it for its clean-cut, timeless design—the epitome of good taste, perfect in any situation, with any china or silver. Its beautiful simplicity, pointed up by a fluted stem which is the glass's only cut-work, accents the quality of the crystal.

The glasses may be bought singly, or on a set basis of six pieces each month at Macy's for a price under $4. The goblets, highball, cocktail and orange juice glasses are most important. The others can wait.

• All, R. H. Macy. Write us for more details



American-made Fostoria crystal, neo-classic in pattern. "Musts" for use now, left to right: highball glass, goblet, cocktail glass, orange juice glass. Prices range from about 50c to 60c each



Fine Fostoria glassware. Here are the pieces that can wait, but you will want them some day. Left to right: tumbler, champagne glass, wine glass, cordial glass. Each piece costs about 55c

THAT IMPORTANT ITEM—SILVER



SINCE silver is a life-time proposition, it is only right that you should be properly impressed with deciding on a pattern. Your china may break, your chairs may wear out, and so with most of your other possessions . . . but your silver is there to stay.

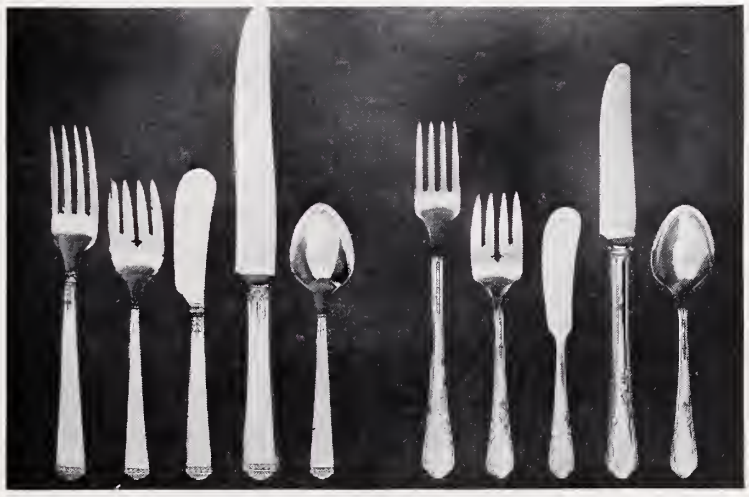
Since *Glamour* is mightily impressed with the gravity of the solemn step, we are herewith and to the right making some suggestions for you to think over.

Out of consideration for the bank accounts and respect for the tastes of our young marrieds, we have chosen two patterns of silver-plated flatware and three pieces of silver-plated hollowware manufactured by an old and honored firm which guarantees each piece of its plated silver. Moreover, the flatware is available in a chest that not only eliminates that futile groping among flannel bags, but it also —when laden with camphor—helps keep the silverplate from tarnishing.

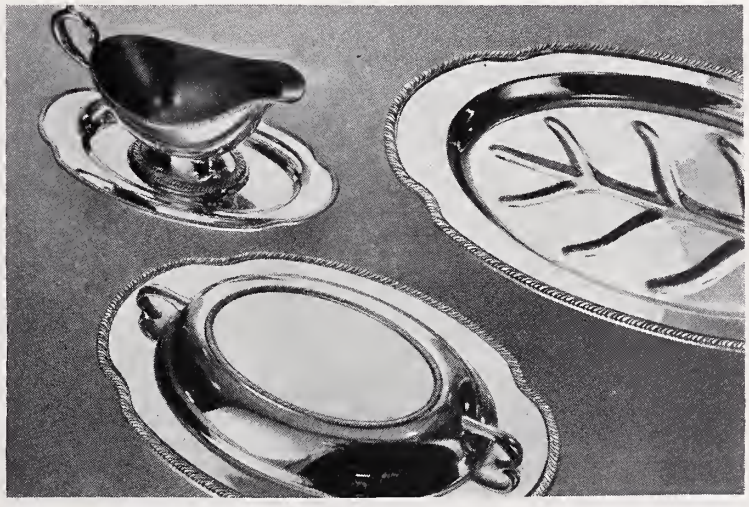
Both patterns of flatware shown to the right are 1881 R. Rogers R. by Oneida. The one on the left, with a chaste shank tipped at the end with a formal scroll, is called Surf Club and rules supreme among lovers of the simple modern. The pattern on the right is softer, and yet it is sublimely simple, too. Called Meadowbrook, it has a plain, smooth center, but delicate tendrils run up the edges. The knives of both have forged handles and stainless steel blades with mirror finish.

Hollowware, by Oneida Community, is handsome and substantial. A meat platter, a double vegetable dish and a gravy boat are articles you will sorely miss until you own. • All, Bloomingdale. More details, page 80

NYHOLM



1881 R. Rogers R. by Oneida. Left, dinner fork, knife, other pieces in Surf Club. Right, grill fork, knife, other pieces in Meadowbrook. Each 73-piece set, including silver chest, about $40



Tudor plate hollowware, Haddon design, by Oneida. Left, 10-oz. gravy boat, 10″ tray, about $10. Center, 12″ double vegetable dish, about $10. Right, 17″ well and tree meat platter, about $10

Furs

Some facts about furs, their selection, cost and care, for you who would own a fur coat

YOU always hear tell that all a woman needs to feel set up in the world is a new hat, or a new car or a new mousetrap . . . but the truth of the matter is that there is just nothing to compare with the setting-up properties of a new fur coat. You can walk smack into the love-of-your-life with his arm around a blow-torch named Myrna (a blow-torch *you* went to school with) and if your Etruscan lamb is of the finest variety, you can just pull it a little closer, look them both straight in the eyes (of course, you have to be the wide-eyed type for this touch) and say, "Don't you just *love* this cold weather?"

But your Etruscan lamb or sable-dyed muskrat or whatever it is must be of the finest, and since you can't always tell by the look or the price, you must learn to ask questions, many questions before any fur purchase. This article is intended not so much to answer your questions, as to give you enough of a background in general fur facts to make your questions intelligent. We have all known that moment of panic, when our first impulse is to say, "Have you any *nice* fur coats, cheap?" Naturally, dealers (always go to a reliable one) do not consider this an intelligent question.



If it's silver fox your heart desires, then your interest in it starts when the coat was just so many little foxes running about on the Plains of Abraham or wherever they lived. The facts *this* interest may reveal are more important to your purchase than the numbers on the sales tag.

For the price you pay for a coat does not necessarily determine its beauty or its wearing qualities. The heredity and environment of the skins, before they became a coat, most certainly do! In general, you should know that weather conditions are vital to the health of fur. So-called "prime" skins are usually from animals inhabiting cold climates, and are taken at the end of winter when the fur is heavy and glossy. Naturally, like all good rules, this has its exceptions. It doesn't apply to furs with a jungle background . . . such as leopard or nutria. But in all furs that come from cold climates, it remains true.



Granted then, that your questions have satisfied you as to the proper pedigree of the pelts. What next? Well . . . all furs are divided into three parts . . . the leather, the pelage or under fur, and the guard hair, or longer, stiffer fur. As you will see, each of these divisions has characteristics for which you must learn to look.

Dressing, dyeing, tanning, cleaning all go towards making these skins workable. Selection and cutting, miles of rigidly inspected sewing then help to transform these limp little pelts into coats. Stretching, glazing and again cleaning add the slicking-up process. All of these stages are important to the life and beauty of *any* fur coat. And practically each stage has secondary, but important steps in its category.

Take dyeing for instance. To dye means to immerse the whole skin for a varying length of time. Dipping, or tipping, also involved here, is handwork which dyes only the leather or under side. Blending, to accentuate markings, to add grace and suppleness of effect, is also handwork with a brush or feather. Unless this work uses the skill of good craftsmen, the fur coat will suffer. That's just one of the reasons why a "cheap" coat is never a bargain.

By "cheap" is not necessarily meant low cost, however. Any expert will advise you to buy the top grade in a not-too-precious fur such as muskrat, rather than a low grade of a precious fur like mink. Fabulous furs cost fabulous prices . . . or they are only third cousins to the fabulous fur. But that doesn't mean that you can't have a fabulous-*looking* fur coat for a very modest sum.

Modern methods in working in fur now add lightness, suppleness, longer life to furs. Style development has followed improvements in processing, so now furs are handled like cloth, intricately cut and constructed. (Continued on page 72)

Opposite: . . Raccoon, spectacular fur in a season full of them. No longer relegated to rumble seats, new treatment gives this fur a sleek luxury look. Hollander blended silver raccoon, collarless, with rolled lapels, bell sleeves. About $325. DePinna, New York • Names of other stores carrying this coat, listed on page 80

RAWLINGS



STURDY RACCOON
TURNS ELEGANT



Muskrat trotteur

Hollander sable-blended muskrat, brown with glints of gold, in a thirty-two-inch trotteur with softly rolling lapels, bell sleeves. Toss it over country tweeds or evening gowns. $175. At Best, New York
• Additional information on the furs on these two pages, page 80

furs for fashion



Alaska sealskin that wears, wears, wears, in fluid, lustrous black. New length (forty-two-inch) with yoke collar, man-tailored revers, full-swinging back. $345. Hochschild, Kohn in Baltimore

RAWLINGS



Gray kidskin three-quarter coat with a tiny bumper hat and mammoth pocketbook muff to sling over shoulder. Coat has new straight shoulders, swing back. Fur costume trio, $149. Best, New York



White Chinese lamb lined with scarlet wool for a news-making three-quarter length coat. Love of every campus, sensation of ballrooms and ski resorts. $98.75. Saks-Fifth Avenue, New York



Black Persian lamb, tight-curled and silky with *quality* inherent in every curl. Three-quarter length —petal collar, suède ties, bell sleeves. A beautiful, beautiful coat for $495. At Best in New York



GILBERT ROLAND, FRED MACMURRAY, ALBERT DEKKER DUNK DICK FORAN



GILBERT ROLAND, ALBERT DEKKER, COLT .45 AND BARTENDER



BETTY BREWER TELLS HER STORY TO THE TRIO



ROMANCE REARS ITS LOVELY HEAD; PATRICIA MORISON, FRED MACMURRAY

TWO IMPORTANT

Adventure: "Rangers of Fortune"

A Paramount Picture
with Fred MacMurray, Patricia Morison,
Gilbert Roland, Albert Dekker
and Betty Brewer

"A SNUB-NOSED, ragged little girl was attracting a crowd in front of Hollywood's famed Brown Derby one night, sweetly singing a medley of popular songs and spirituals, when suddenly the gilt doors of the restaurant swung open and one of filmdom's most respected directors pushed his way forward. So impressed was he with the child's talent that he screen-tested her forthwith, signed her to a long-term contract and featured her in his very next Class A picture."

That kind of success story is exactly the sort of drivel publicity departments used to grind out back in the silent film era—but it's also exactly what took place six months ago. The little girl is Betty Brewer; the director, Sam Wood ("Goodbye, Mr. Chips," "Pride and Prejudice"); the picture, "Rangers of Fortune." If Shirley Temple is to have a successor, Betty may be it.

A far cry from the gentle character study that was "Chips," or the mannered comedy of "Pride and Prejudice," "Rangers of Fortune" has all the gun-blasting action that goes into a traditional Western. Three men, comrades in adventure, escape a Mexican firing squad and come up against a crusading editor (Brandon Tynan) and his thirteen-year-old granddaughter (Betty Brewer) who have been run out of town by bad men, vintage 1878.

More for the lark than the ideal, the three, Gil Farra (Fred MacMurray), George (Albert Dekker) and Sierra (Gilbert Roland) accompany them back to their township and help clean the place up. Not, however, before they all fall in love with Sharon (Patricia Morison) who runs the town general store. After a fracas with the town's evil genius, aristocratic Lewis Rebstock (Joseph Schildkraut) from which Rebstock emerges very badly (in fact, he's killed), all three depart seeking adventure further afield. Someone else marries Sharon.

What keeps this from being just another Cisco Kid epic is the determined slap-happiness of the three main characters, and, of course, Miss Betty Brewer.

NEW MOVIES

Comedy: "The Great Dictator"

A Charles Chaplin Production
with Charles Chaplin, Paulette Goddard,
Jack Oakie, Reginald Gardiner
and Billy Gilbert

THE fact that Adolph Hitler looks like Charlie Chaplin is something that Hitler has tried hard to make people forget. One of the first things he did after seizing power in Germany (and subsequent countries) was to ban all Chaplin movies. It was a major tactical error that he didn't move in on Hollywood first.

There, writing, directing, acting for the past three years, Chaplin exploited the resemblance between the world's most-beloved screen character and the world's most hated man to a logical cinematic conclusion. The result is called "The Great Dictator."

Although in "The Great Dictator," Chaplin plays his first dual rôle, this film is in the Chaplin tradition. Once again the familiar splay-footed character is back—this time as a little ghetto barber, who returns (after fighting in World War I) to his town in Tomainia and his laundress girl-friend (Paulette Goddard).

Unrest is abroad in the land. When storm-troopers attack his friend the newsdealer, the barber resists them and is arrested. He is rescued by Schultz (Reginald Gardiner), Dictator Hynkel's right-hand man, whose life he saved in the war. The scene shifts to the Dictator himself—played by Chaplin—and various members of his governmental household. There is Herring, a be-medaled Billy Gilbert; Garbitsch, a toadying Henry Daniell and Napaloni, Dictator of neighboring Bacteria, played by a Duce-ified Jack Oakie. The inevitable mix-up, engineered by Schultz, finds the barber in the dictator's shoes and a revolution well in progress.

Events in Europe have cancelled out most of the foreign audience for Chaplin's picture, but America can still enjoy it. "The Great Dictator" is hysterically funny—both in its purely comic sequences and its pointed satire. It serves as a wonderful release for emotions frayed by war headlines—a perfect, vicarious nose-thumbing. It should throw Hitler into tantrums and audiences into the aisles.



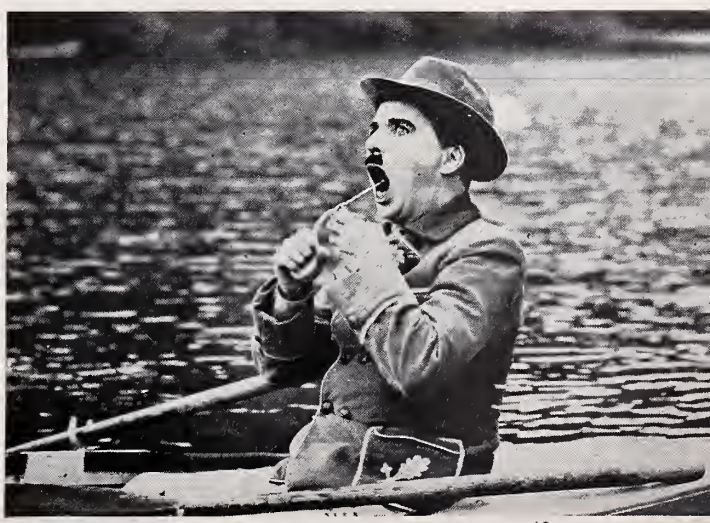
CHARLIE CHAPLIN AND PAULETTE GODDARD TAKE A STROLL



THE LITTLE BARBER AND STORM-TROOPERS OF THE DOUBLE CROSS



SAUERBRATEN VS. SPAGHETTI—CHAPLIN VS. OAKIE



DICTATOR HYNKEL PREPARES FOR AN ADDRESS

WINTER WARDROBE

Sew and get set for winter with these Hollywood Designs



Hollywood Design No. 522—Pretty pouch pockets on a slim dress. Smooth surplice bodice, bracelet length sleeves. Designed for sizes 12 to 20; 30 to 38



Hollywood Design No. 535—This smart princesse coat is the perfect foil for fur accessories. Collarless. Bishop sleeves. Designed for sizes 14 to 20; 32 to 42



Hollywood Design No. 529—New shirt-waist frock with contrasting blouse front. May have bishop, bracelet or short sleeves. Designed for 12 to 20; 30 to 38





Hollywood Design No. 528—Three versions of a pinafore jumper frock (above). Back buttons from neck to hem. May be regulation length or shorter. Designed for 12 to 20; 30 to 38

Hollywood Design No. 512—One-piece dress shown under the apron-like pinafore. Simple, high-necked frock, has unpressed pleats at back. This is designed for sizes 12 to 20; 30 to 38

Hollywood Design No. 530—Both blouses shown above are versions of one design. Buttoned front with long or short sleeves. Val lace on dress version. Designed for 12 to 20; 30 to 42

Hollywood Design No. 470—Glamour at home in a house-coat or dinner dress. Gathers in blouse and skirt front. This is designed for sizes 12 to 20; 30 to 42

For other views and information concerning these new Hollywood Designs, see page 76



Through the looking glass

MID-FALL should add a sparkle to your eyes, a briskness to your walk, an interest in all things beautiful. We begin our beauty news with emphasis on color, especially important this season.

There is warmth, brightness, gaiety in Dorothy Gray's new matched make-up. "Ripe Cherries." And, from its name, we can actually see its rich, deep color. The complete set of lipstick, rouge (in a new plastic case), nail polish, and face powder is packaged in a round, red cherry. $2.50.

SOMETIMES, very special companies really outdo their specialness and (we are sure) surprise even themselves. Such is our reaction to Leigh's "Presentation to Beauty" set, shown at the right. This introductory set holds cleansing cream, skin freshener, a special lubricating cream, a soothing lotion, foundation, and powder. It has two layers (the lower one opens out like a drawer), which saves on space and makes it easy to pack, or just keep it on your dressing-table. In addition, there is a mirror in the top. The set is $1.

BAKER



LEIGH'S "PRESENTATION TO BEAUTY"

RICHARD HUDNUT'S news is a DuBarry Face Freshening Fillip, with which to give yourself a "Beauty Birthday." This excellent thought combines Cleansing Cream for Dry Skin and Special Cleansing Preparation. $1.

Daggett and Ramsdell have a month-of-October offer, which will have a definite appeal to the many devotees of these fine preparations. They have packaged together their new Perfect Cleansing Cream and their Perfect Skin Lotion, in large sizes. Both are available for the price of $1.



CHARBERT'S "COLOGNE TRUMPET"

THE charming glass trumpet, shown at left, is a Charbert triumph. And it is definitely up to Charbert standards in our opinion. Its shining interior holds "Of Thee I Sing" Cologne. It is also available in other Cologne fragrances. $1.50. Or, "Grand Prix," $1.75.

Schiaparelli—"Shocking" is a famous combination. It is a growing family, too, as its many accessories will tell you. The latest addition is "Shocking" Bath Essence, packaged in six little tubes in a neat box. They will last, too, if you cherish S as we do. $2.50.



YARDLEY'S "PERFUME TRIO"

YARDLEY'S "Perfume Trio," shown at the left, gives you your choice of the day in perfumes. Its simple, oval box, ivory-toned, holds "April Violets," cool, refreshing; "Fragrance," a floral blend; and "Orchis," especially good for evening. The trio is $4.50.

Primrose House adds another fragrant note with its brand-new "Forget Me Not" scent. It is distinctly feminine, sweet, and light, and comes in Cologne and dusting-powder. $1 each; with special atomizer, $1.50.

• "Through the looking glass" continued on page 69

A BEAUTY FAIRY TALE

(Continued from page 25) tory for Mrs. John, because she never felt harried and over-run with work.

Soon, she learned to space her beauty routine for face, hands, and hair in the same way. She would take an hour each day really to give her skin a thorough going-over from cleanser through a light mask. Or, she would do her hands and nails from a hot oil treatment through the last coat of polish. Or, she would thoroughly massage and brush her hair, then wash and set it. Perhaps she would just wash it, and then go downtown to have it set. This wasn't extravagant, because she watched closely what the hairdresser did and learned a lot about her hair in relation to her face, clothes, and so on.

This combined house-and-self beautifying usually was all over by lunch time. And then, Mrs. New Wife had a glorious, free afternoon to herself. She would take a long, lingering bath, give herself a brisk rub-down with a *large* towel, get dressed leisurely—and carefully. She didn't forget to use a light foundation under her make-up because it protected her skin and gave her make-up a smooth base. She had learned, too, the great aid of a lip brush in putting on her lipstick. It gave her mouth an even outline, and her lipstick stayed on much longer.

Whatever she did with her afternoons—and there were so many things to do and others to be discovered—she was always home in time to make preparations for the evening. Of course, sometimes she met Mr. John downtown for dinner and a movie, or they would be invited out to dinner, which was fun, but she didn't get into the habit of dashing madly home at the last minute in time to greet her husband going in the door. Dinner, properly handled, turned out to be a pretty simple affair, too. And, if she didn't spend time grousing, they could be up and away in no time.

Mrs. New Wife's nightly beauty ritual was simple and to the point. First, she removed her make-up with cleansing cream. Then, she gave her skin a thorough going-over with soap and water, or one of those special cleansers used in conjunction with water. Afterwards, she put on a generous amount of emollient cream and let it stay put while she did up her hair. If she used curlers, she would bind up her head with a thin silk turban. Otherwise, she would brush her hair and pin it back softly with a few invisible pins. Then, she removed the excess cream. All of this took approximately twenty minutes.

The ending to this tale (which needn't be a fairy tale) is, of course, that Mr. and Mrs. John lived happily ever after.

SOMEONE OUGHT TO TELL HER ABOUT RY-KRISP





It's no fun to be fat and forgotten... Try the easy Ry-Krisp reducing plan

Here, at last, is a simple sensible way for a normal overweight person to reduce. No drastic diet, no exhausting exercise, no specially prepared dishes.

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1. Enjoy 2 or 3 Ry-Krisp wafers as your bread at each meal. Each delicious wafer has only 20 calories yet is a source of energy and supplies bulk to help stimulate natural elimination.

2. Eat sensibly. Using the Ry-Krisp booklet as a guide, you can choose your own menus, eat foods you like while reducing.

3. Exercise moderately... just to help keep your skin and muscles firm.

The *new* Ry-Krisp — crisper, thinner, far better-tasting — makes this reducing plan doubly thrilling. Tempting and satisfying, it's a bread-tray treat you'll want to share with all the family.

FREE REDUCING BOOKLET—Simply send penny postal, stating whether booklet is for man or woman. Address Ry-Krisp, 730 A Checkerboard Square, St. Louis, Mo. Offer good only in United States.

Announcing
NEW RY-KRISP

Now Ry-Krisp, for years the favorite bread of reducers, is a flavor-treat no one should miss. Crisp-baked by a new process, this new rye wafer has a toasted crispness, is light and airy in texture, instantly appealing in flavor.

NOW! SCORED FOR EASY EATING



One quick snap and *new* Ry-Krisp is ready to eat in handy cracker-like squares.

CAREER WIFE

(Continued from page 26) happened. They got married. As usual Dilys' parents disapproved, and as usual it didn't do them any good.

In a short time the Gills began to make a lot of money. Dilys sold some fashion sketches to Macy's, then to other stores and left her job. Her husband fattened his slender salary with free-lance work for *Harper's* and other magazines. Only once did their professional careers coincide. Gill's agency handled the French Line account and he did a layout for a French Line advertisement. Dilys made a few detailed sketches for the layout her husband designed and they were accepted at a fabulous price.

This influx of cash made them feel slightly guilty—they still considered themselves relatively pure artists—so they both chucked the work they were doing and went to Provincetown to paint. This was before Provincetown had more tourists ogling the artists than there were artists. Life was good, life was not too earnest and a bank account was not its goal. They painted for four months—until their money ran out.

WHEN they returned, one would think they'd have a struggle picking up where they left off—but no. Irresistibly, money poured in again. About this time Leslie decided to take up photography, and since everybody in this tale simply reeks of talent, it was but a deep breath before he earned more with his camera than he ever had with his brush. In a last desperate effort to keep the Packard V Eight from the door, the Gills tossed everything to the winds and fled to Europe. In 1932 when all this happened, Europe was still a very livable place. Paris was the capital of a large expatriate colony of American artists who caromed around Europe on a favorable rate of exchange. The Gills tried hard, but they didn't like the place. They lived in Paris first, hated it, and then went on to Nice.

"The beach at Nice," recounts Dilys, "is about eight feet wide at high tide and consists entirely of pebbles—large pebbles and larger pebbles. We were both sitting trying to be comfortable when all of a sudden I said, 'Wouldn't it be nice to be back in Provincetown.' The words were still trembling in the air when Leslie was up, streaking for the hotel. In two hours we were packed and on our way to Le Havre for the next boat home."

THREE years after they were married Dilys paused long enough in her work to have a baby, Carol, and a year and a half ago she stopped briefly for the arrival of Elizabeth Ann. That settled it. From being giddy folk on the fringe of Bohemia they were trapped in a hopeless web of respectability. Last August Dilys spied the house on East 62nd Street for rent. Two weeks later the Gill ménage moved in—cameras, easels, children and all. For the first time the pair conducted their individual businesses under the same roof and they didn't know if it was going to work. It did. This is how:

Breakfast is the only meal the whole Gill family enjoys together. It is eaten with all the rites of an important ceremony in the basement dining room. When it's over, at about nine-thirty, everybody rises and scatters—the children to the Park with the nurse, Leslie to his cameras, Dilys upstairs to her second-floor studio. . . . Then the models start coming in, to be drawn or photographed depending on which of the Gills is working hard.

Dilys sketches rapidly, gets a prodigious amount of work done in little time but hates to admit it. "Art directors," she explains, "are much more appreciative if they think you've sweated over your stuff." She works with big pads of paper and a soft pencil and makes many sketches of the same model from different angles. Sometimes she draws herself in a mirror. Her studio is barely furnished, never has a carpet Winter or Summer.

Communication between Dilys and her husband during the day is reduced to a civil minimum. When the telephone rings for Leslie and Dilys answers she presses a buzzer which prompts him to pick up the downstairs extension. The buzzer works the other way too. Visiting is firmly and sometimes loudly discouraged by both. Once in a very great while they confer for criticism. But since they usually disagree violently on what is good drawing or good photography, they prefer to skip these conferences and remain on speaking terms. Lunch is a quick business taken separately—Dilys in her studio, Leslie generally out somewhere. Last Spring Dilys spent much of her lunchtime carefully planting the backyard garden. Nothing came of it.

At four or five in the afternoon, both knock off work. Friends drop in for cocktails which are mixed and served in the living room back of Leslie's studio.

THIS past Summer they rented a place at Bridgehampton, Long Island, and spent week-ends there. They don't prefer it to Provincetown but it's more convenient. Both have played tennis well since they were kids, but last year Leslie took up golf—a business man's game if there ever was one, according to Dilys. "The next thing you know," she gibes, "we'll join a country club." That's success for you!

A STAR TO WATCH—DE HAVILLAND

(Continued from page 49) able, therefore acceptable. She wears incredibly high-heeled shoes on her incredibly tiny feet, likes opera pumps better than anything else.

Her bags and gloves are always simple and rather classic. She can't stand heavy or decorated cuffs on her gloves; bags must be small, since she herself is not very tall—five feet-four.

She adores fur jackets from boleros to hip-length affairs, and when she isn't wearing fresh flowers, she wears exquisite artificial ones (she keeps bunches of them in a transparent Cellophane box). She likes jewelry, earrings in particular, and has a large collection of these including every kind from old-fashioned gold and seed pearl affairs, to impressively large modern ones.

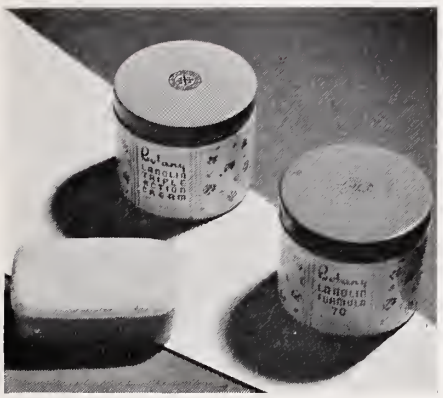
Miss de Havilland runs to extremes *only* in hats, likes these tall and dashing to give her height. She frequently indulges her taste for outrageous turbans which are outrageously becoming to her (remember "Raffles"?). She likes low neck-lines, probably because she has such a lovely throat.

She takes the attitude that her good manners are not unusual (though they are in these times of raffish rudeness), looks surprised when people comment on her gracious manner. She takes her success with a grain of salt, which is more, it is rumored, than can be said for her sister, Joan Fontaine. Entertaining trivia: she saves *all* her old love letters, her dance programs, and her sentimental trinkets.

The candid de Havilland brow, sincere dark eyes and "prettiest frown in Hollywood" (according to *Friday* magazine) will next be seen in full color, ladeez and gentlemen, in the Warner picture, "Santa Fé Trail."

THROUGH THE LOOKING GLASS

(Continued from page 66)



New floral-designed packages for Botany Lanolin's two creams and a super-fatted soap. See text below

THE simple trio of preparations in the photograph above are, of all things, the offspring of the Botany Worsted Mills. Two creams and one soap, all made from that cosmetic by-word, lanolin. Raw lanolin is an extract from wool, which is the answer to why a fabric company should be interested in creams for beauty. And a very smart answer, we think.

Lanolin is recognized as one of the most important ingredients in creams and lotions today. It has a soothing, softening action, besides doing a thorough job of cleansing. Its rich, natural oils correspond closely to the oils in our own skin, so that it supplements our own supply. What could be more helpful in this varying, seasonal climate than to have this added protection?

The first cream in this simple series is Botany Lanolin Triple-Action Cream. Use it first as a cleanser, and watch your make-up disappear. Use it as an emollient at night (a thin film will do) to help lubricate and soften rough, scaly skin. And, in the morning, an even thin layer will act as an excellent powder base and protective, all in one. Two-ounce jar, $1.

The second cream is Botany Lanolin Formula 70. It has a heavier lanolin content and is good for excessively dry skins, chapped hands, rough elbows and heels, and so on. Try using it for massage purposes once a week. Two-ounce jar, $1.25.

Botany Lanolin Soap is super-fatted. It lathers like a cream, cleanses and soothes the skin. Use it as a supplementary cleanser, with the aid of a complexion brush to stimulate circulation. It is especially recommended for oily skins, which need thorough, deep cleansing, rather than lubrication. Three cakes, fifty cents.

Botany Lanolin preparations are available in stores throughout the country.

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TWO CAN LIVE BETTER THAN ONE

(Continued from page 45) hasn't found its way into the "smart" brackets yet, but it will—it will. The usual procedure is to take a train to the town nearest a camp, then either hike or bicycle (they're for rent) out. The camps are scattered all over the country, but thickest in the East. The cost of using the Youth Hostel is next to nothing—5c or 10c a day for fuel to use in the kitchen, 25c to bunk at night, and whatever you want to spend on your provisions, which you may buy there or take with you. This is roughing it in the gayest, jauntiest young manner we know.

YOUNG marrieds whose happy homes are far from ski-trains and bicycle-trains and Youth Hostels can still get away, and they should do it. The ways of New Yorkers, who spend most of their week-ends out of town, are strange to other localities and, for the most part, strange anyway. But their week-ending habit is one that other places might well adopt. It is as refreshing as a cold shower after a sleepless night. Afterwards, you can actually *see* again.

Perhaps you can go fishing for a week-end. Even if you're not keen on "compleat" angling, it's a change and refreshing. Go, enter into the spirit of the thing, and if your husband is a fisherman, we bet he'll remember your next anniversary. The same holds for hunting. Or you might drive a hundred miles or so to spend a couple of days with friends or relatives. Or go to the beach. Or make a canvass of the places in your home state that are considered interesting, though you never troubled to look them up because you knew they would always be there.

IF you're city-slickers, you're probably stuck pretty often for something good to do besides the movies and bridge. One thing that's fun (and scot-free) is roller-skating. Countless dead-end streets are perfect set-ups for this sport. If you feel that you're a big girl for such goings-on, take your spouse to a roller rink for a modest fee and skate to music. After the weather starts freezing, you can ice-skate.

The merest mite of effort . . . a game of tennis, table tennis, badminton, bowling, target practice, horseback riding once a week . . . can make all the difference in the way you look and feel. Just *one* of them, you know. We're not developing wrestlers.

Tennis, we grant, is a problem in Winter although in New York you can play in the armories. Horseback riding is a cinch—you can always find a willing nag for $1 or 75c an hour if you look long enough. Table tennis, regardless of what non-players say, is excellent exercise and breathlessly exciting. It costs about 35c to play at a parlor, or you can sink $18 to $40 in a table. If you like badminton and don't have a yard, you might try rigging up a net in the court of your apartment house. A badminton set costs from $5 to $20. Bowling you must beard in its den—for about 25c, and good for those pectoral muscles, too. Target practice at a shooting gallery comes low—about 25c a load, and don't be one of those females who can't sight with one eye!

Are you exhausted? Do you feel like the Girl Rangers on Field Trial or something? We have one more strenuous suggestion, then we'll leave you alone. This is never to be breathed if your husband is allergic to the ballroom, but if you loved to dance together before you were married, it will be a lark. For about $10. you can take one lesson a week for twelve weeks in ballroom dancing—tango, the rumba, La Conga. even the Samba. It may prompt the Master to try his technique frequently at the country club or hotel. Or do we expect too much? Candidly, we guess we do.

NOW for the attack on Mental Stagnation—that common malady of marriage resulting from too much routine. One of the best ways to rouse yourselves is by reading aloud. Sounds appalling? It isn't. A man, if left alone, seldom ventures beyond the newspaper and the Sunday magazine section. But he, like you, has a hundred hooks that *all his life* he has planned to read whenever he got the time. Now he has the time, but he has forgotten the books. Ah, wilderness.

We don't advise a young wife to cut her husband's reading-aloud teeth on one of the weightier tomes. We suggest something that fairly flies along with excitement—like the *Horatio Hornblower* books, or a good mystery. He's bound to like this, unless he dislikes reading aloud *per se.* The rest is easy. Just increase the dose.

Lots of us (including husbands) have a lively, but strictly-nodding-acquaintance, interest in art and music. We would like to learn more about them but we are as likely to do it as we are to re-enroll in kindergarten. After school days, we're ridiculously shy about showing our ignorance. We skim along on the thin ice of a few "right" phrases (they should be right . . . look how much the guy makes who wrote them) and never knowing Mozart from Raymond Scott.

There was a time, of course, when people who knew or loved music were considered high-brow. But no more. Last Winter the Toscanini Saturday night broadcasts were Events to almost everyone who could get near a radio. The post-mortems on the programs were fervent and prolonged. Just as re-hashing a play is half the fun of going, re-hashing music is half the fun of listening.

MUSIC is notably contagious. There has been a great sweep of music-consciousness over the nation, with accompanying phonograph-buying and record-collecting. Needless to say, the recent drastic price-cutting in records is hailed with rejoicing. Every town has its record groups—young people who get together every week or two to combine their record strength and give themselves a concert. This is exciting and stimulating for those who know the score, and an excellent way for others to learn it.

WHICH brings us to our next suggestion—these eye-opening "classes in leisure" that flourish over the land. They are modern Christopher Columbi in broadening horizons. Young marrieds with a yen for music or art will be enchanted with these evening sessions in universities and puhlic schools. They make any subject come alive. Tuition per course in universities hovers around $20 to $30 per course, while tuition in public schools is usually free and never costs much. Classes usually meet once or twice a week from nine to fifteen weeks.

One interest which young marrieds are bound to share is the stage—because, after all, there are all kinds of plays. Maybe he refuses to sit through Saroyan—or even local Ibsen—but he will laugh his head off over Kaufman and Hart or shudder appreciatively at a thriller. No matter what the state of your exchequer, you still have $1.10 and a play's just as good from the balcony, if the view of ermine-and-orchids isn't.

IF YOU live in a fair-to-middling-sized town, make a point of attending all the road shows. Sit in the cheapest seat if necessary, but go. You'll have fun at the local Little Theater, too, for which a season ticket usually costs about $10. Sometimes the plays are surprisingly good, and sometimes they are just surprising. The kaffee klatsches at intermission are always worth while, anyway.

Just confidentially, and don't tell a soul, we even think *being* in the Little Theater is fun. Almost any girl has a mortal weakness for grease-paint, and some husbands can be persuaded (Continued on page 71)

TWO CAN LIVE BETTER THAN ONE

(Continued from page 70) to like painting paint. If a wife can bring this off successfully, she can do play-acting while the husband works on sets. This isn't as far-fetched as it might sound, for many a man had rather make a foot-stool or paint a chair than get a raise. Nine times out of ten, of course, the little woman winds up by his side slinging paint like crazy, but that's her worry.

As a parting shot at wedded torpor, we advocate subscribing to one of the local organizations that brings to town men and women who are really eminent in their professions. This costs around $10 or less for six or eight programs and—like the mountain to Mahomet—brings the world to your feet. Following a trail blazed by that old and sterling institution, the Chautauqua, some of the most brilliant speakers and artists in the world barnstorm America. The merit of these men and women has completely erased any stigma of "spoon-fed culture" such tours may once have had.

All this up-and-doing talk will leave you cold if you're to the armchair-manner born. And—don't misunderstand us—that's a very nice way to be, especially if you're fifty. Otherwise, we favor keeping up with the world and out of the bridge-and-dinner-with-the-family routine that sometimes threatens to engulf us all. Fun is too easy to have to forget about.

We hope that, by now, you wish you had washed your mouth out with soap every time you fatuously referred to yourself and spouse as "old married folks."

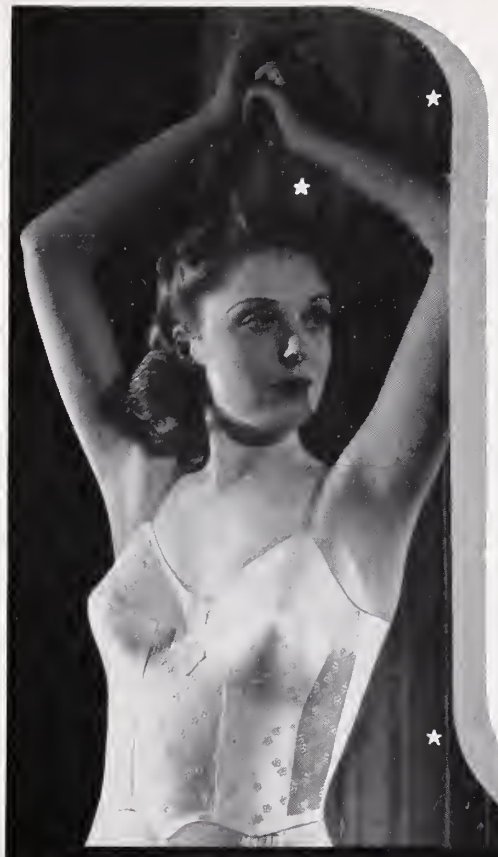
P.S. Not responsible for breakdowns or irate husbands—besides, we just left town.

COVER GIRL



• A young American Modern herself, movie star Laraine Day sets off our cover in a gay coat chosen for *Glamour's* own young American moderns. Miss Day wears it well, since she has the natural eharm for which American girls are famous. Her latest success is in Walter Wanger's "Foreign Correspondent;" with an M-G-M film, "Dr. Kildare Goes Home," in the works.

The Botany all-wool coat is a tingling frost green, with a little collar and great swaggering pockets of ocelot—The Fur of the Season. Available at Bonwit Teller in New York; and Marshall Field, Chicago • For other information, turn to page 78



Dream Figuring

GOSSARD'S Princess Longerlyne* up-tilts your bosom and whittles your middle to ethereal slimness. It's fashioned of rayon and cotton satin brocade, matching elastic brocade and topped with lace. Model 1558.

**Trade Mark*

The GOSSARD *Line of Beauty*

THE H. W. GOSSARD CO., Chicago • New York • San Francisco • Dallas • Atlanta • Toronto • Melbourne • Sydney • Buenos Aires



Heading for a Wedding?

WHEN romance beckons, the smart choice is a genuine registered Keepsake Diamond Engagement Ring. You'll always be proud of its time-honored quality and distinguished styling. The Certificate of Quality and Registration protects you from an unwise choice. There's a Keepsake for every taste and purse. Extended payments can usually be arranged. Ask your jeweler to show you the new matched sets.

GENUINE-REGISTERED Keepsake DIAMOND RINGS

Rings enlarged to show details.

BARRINGTON Set 157.50
Engagement Ring 150.00

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MARLBORO Set 212.50
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Before you announce your engagement write for book!

Keepsake Diamond Rings
A. H. Pond Co., Inc.
214 S. Warren St., Syracuse, N. Y.
Please send the valuable book, "Etiquette of the Engagement and Wedding." I enclose 10 cents to cover mailing expense.
Name.....
Street and No.....
City..... G-11-40

FURS

(Continued from page 58) Naturally, the quality furs were the first to benefit from this new treatment and handling. But recently, the so-called Cinderella furs (the inexpensive, not-too-precious ones) have been stepping up to join their Social Register cousins. Sheared, dyed, exquisitely blended, these Cinderella furs now offer quality, warmth and distinction at moderate cost.

On pages 57, 58 and 59 of this issue are our selections of fur finds for you. Among them are Cinderella furs as well as such Social Register members of the family as Persian lamb. A brief discussion of some of these furs seems in order.

THERE'S muskrat. When the Indians wanted to represent a symbol of dependability, they drew a muskrat and that hardy American continues to prove trustworthy even though transformed into a glamourous beauty. Hudson seal-dyed muskrat has abandoned prosaic paths and become young and gay, while retaining its dependability as one of the best wearing furs, flattering to the complexion, lightweight, coal-black, smooth. Top-quality should show dense, even, silky fur with a high lustre, possible only when the backs of the animal are used. These, known as "no tongue" coats, have perhaps one hundred fewer seams than a coat constructed of less desirable sections.

Muskrat "let-out" like fine mink, and expertly blended to simulate sable or mink, has great beauty and durability. Another of its charms is its moderate cost. To "let-out" or drop the skin involves a series of diagonal cuttings and sewings so that each strip is "stepped down," halving its width, but doubling its length. This "stepped down" treatment accentuates the dark center stripe, adds grace and suppleness.

THE awkward bulky look of raccoon has been eliminated in much the same way. Fine craftsmanship has given it a silver fox appeal, adroit blending has camouflaged its sturdiness to resemble fabulous fisher. A good raccoon should have dense, silky under-fur, and its guard hairs should not be too long.

Real Persian lamb must of necessity command a good price. It is a thoroughbred from rug-wool sheep, the sheep that have for centuries given the wool used in weaving Oriental rugs. Best Persian lambs come from Bokhara, Afghanistan and northeastern Persia. There is a very special art in dressing and dyeing Persian lamb to retain the curl and sheen and keep the leather soft and pliable. Look for perfectly matched skins, lightweight, supple; for tightness of curl of well-marked character; for silkiness and lustre, always signs of good quality.

Cross Persian lamb is a cross breed between rug-wool sheep and lowland clothing sheep. These have loose curl, less sheen than real Persian. Krimmer and caracul are other less expensive members of the lamb family.

KIDSKIN is prized for lightweight coats, and for its possibilities in fabric-like fashioning. Best kidskin comes from China, should be marked Genuine Kidskin, not a plate. A plate means the skins have been indiscriminately sewed together before being shipped to this country. Good kidskin has light, firm leather, flat short hair with definite moire pattern. Avoid coarse heavy skins, and, with this fur particularly, avoid friction when wearing.

As for fashion in furs, this season . . . the slim silhouette is preferred, so most fur coats either follow the pencil line, or accentuate it by top-heavy bulk. Always, though, the fur is yielding and lightweight. Long fur coats are shorter this year than before, showing a bit of skirt beneath their usual thirty-two-inch or thirty-six-inch length. These lengths make an adaptable top coat for wear with suits, wools, afternoon frocks, dinner or evening dresses.

THE little jacket is too dependable to fade from the picture. You will find it in most of the fluffy furs, as well as those of deep pile, and the smoother varieties. Lengths run slightly longer than before . . . from twenty-four to twenty-eight inches.

Simplicity is the keynote of casual furs, pockets are accented on sports and luxury furs as well; yokes give definite shoulder line above free, active swing back fullness; collars are small but flattering; sleeves are straight, bell-shaped in three-quarters length, or with sizable cuffs. Occasionally you find crisp revers, or a tuxedo front closing.

In colors, black leads, but brown and gray are very smart . . . and easy to wear with most of the season's colors.

The acclaimed white coat of the resorts will carry on in affluent ermine, sophisticated caracul . . . and especially . . . with a very youthful verve, in the less expensive and very popular Chinese lamb.

AS FOR wear and care . . . no one can tell accurately the length of service you may expect from your furs. Much depends on their background, on the climate where *you* live (this time), but even more depends on the care and consideration you give them during their life with you.

Keep your furs in a cool place. Heat and continuous strong sunlight draw out the oils and dry the leather. Brush seldom, if ever, and then very gently. Never brush a coat of Persian lamb. Never beat your fur (even when he sneezes) and never, never use a cleaning fluid to remove spots. Rub your coat frequently with a clean bath towel or absorbent tissue, following the hair flow. Especially the neckline needs this kind of treatment.

Unfasten your coat before you sit down, if it is long, and shrug your shoulders, or lift your coat as a man invariably tweaks his trousers, to ease the strain on the leather. Smooth the edge of the coat beneath you, don't allow the hem to lie rumpled or crushed under your weight.

Turn your coat upside down, hold it by the hem and shake it gently. Do this before and after wearing. This separates the hair, helps to keep it fresh and clean, minimizes matting and breaking. Shaking and hanging in a current of air away from any heat is the approved procedure for a wet fur coat. Do not jam your coat into a crowded closet. Hang it on a padded or rounded wooden hanger with wide ends, and if possible, keep it in one of those blue muslin bags furriers use.

Here's an added precaution for you who travel on trains or buses where the heat pours up through the seats. Don't sit on your coat. Flip it out from under, as the men flip the tails of their evening jackets before they sit down. Be especially wary of these "hot-seats" if you've been out in the snow or rain.

FURS should not come in direct contact with moth preventives or insecticides, since a chemical reaction might spot the fur or cause its lustre to dim. Continuous friction from clasps or rough leather will break and wear away the under-fur as well as the guard hairs. Have small rips and tears repaired immediately by a reputable furrier. Neglect or bad handling may cost you new sections.

Have your furs cleaned and glazed at least once a year and send them to recuperative storage throughout the summer. Be sure of the reliability of the place you choose for their summer home.

• One of the screen's better known character actresses used to be in vaudeville. She had a seal act, to be specific. When times got bad for vaudevillians the young seal trainer decided to gamble all on a Hollywood fling. But she didn't abandon her act when she made her grand entrance into the movie capital—she wore it!

New Records

A brief review of new releases

WE HAVE a music that is our own, a music that has been born and brought up in our country. Some people condescendingly call it "popular"—a label it accepts as meaning "of the people."

Jazz gradually became so popular that it necessarily became commercialized, even changed its name to "swing." Most of the large dance bands today are playing this commercialized swing, playing to the people, playing what the people want.

Of course there is still a lot of real jazz. But, the people who listen to this first jazz are a small number in comparison to those who listen to the large swing bands. It is with this in mind that I offer the following records as suitable records for a party. They are, most of them, commercial to a certain extent, but they all contain something or other which even the real jazz fan will enjoy.

FOR A PARTY

"FOR Dancers Only" (Decca), Jimmie Lunceford. Medium-paced swing with fine brass work and rather exciting ensemble. "Remember" (Victor), Benny Goodman. One of Berlin's better tunes played by one of the great bands in its prime. "Marie" (Victor), Tommy Dorsey. Most people go for the lyrics, but Bunny Berigan's trumpet solo is about his best.

"Stardust" (Bluebird), Glenn Miller. One of Mr. Miller's better records with Bemecke's tenor in top form. "Ain't She Sweet" (Vocalion), Jimmie Lunceford. Low down rhythm with swell alto and an engaging vocal. "John Silver" (Decca), Jimmy Dorsey. Instrumental number with great drive and rhythm. Fine solos help.

"Hodge Podge" (Columbia), Gene Krupa. One of the more capable bands playing an Ellington number with restraint and confidence. "Slow Freight" (Vocalion), Benny Carter. More or less a descriptive number with fine passages on alto by Mr. Carter. "Feet Draggin' Blues" (Columbia), Harry James. Mr. James playing very relaxed trumpet on a slow driving piece that is certainly bound to get you.

"What is this Thing Called Love?" (Bluebird), Artie Shaw. This is one of Shaw's best records before he added strings to his band, played in an easy, rolling style. "No Name Jive" (Bluebird), Charlie Barnet. The best version by far of this very popular swing tune. The whole band plays with force. "You Showed Me the Way" (Decca), Chick Webb. A fine (Continued on page 80)

Beauty Editors Recommend



MADEMOISELLE,— "First there is a real scrubbing with a colloidal sulphur cleanser via a little brush. This cleanser's action on any skin, dry or oily, is in direct ratio with the waste product the skin itself throws off. You are left clean, glowing with the smug knowledge that all impurities have been carried away."

HARPER'S BAZAAR,— "First, last and always, don't forget soap and water to keep your pores free and unclogged. Grace Donohue has a special soap that lathers instantly and contains 15% colloidal sulphur, a recognized disinfectant and healing agent. It works wonders with blackheads . . . . A brush, just forceful enough, comes with it."

VOGUE,— "Grace Donohue's 'Colloidal Sulphur Cleanser,' which has been embellishing fair complexions for some time, is our idea of a really superior cleanser. And the new little Complexion Brush, which is fine and soft, is shaped so that you can weave in and out of difficult corners."

Grace Donohue

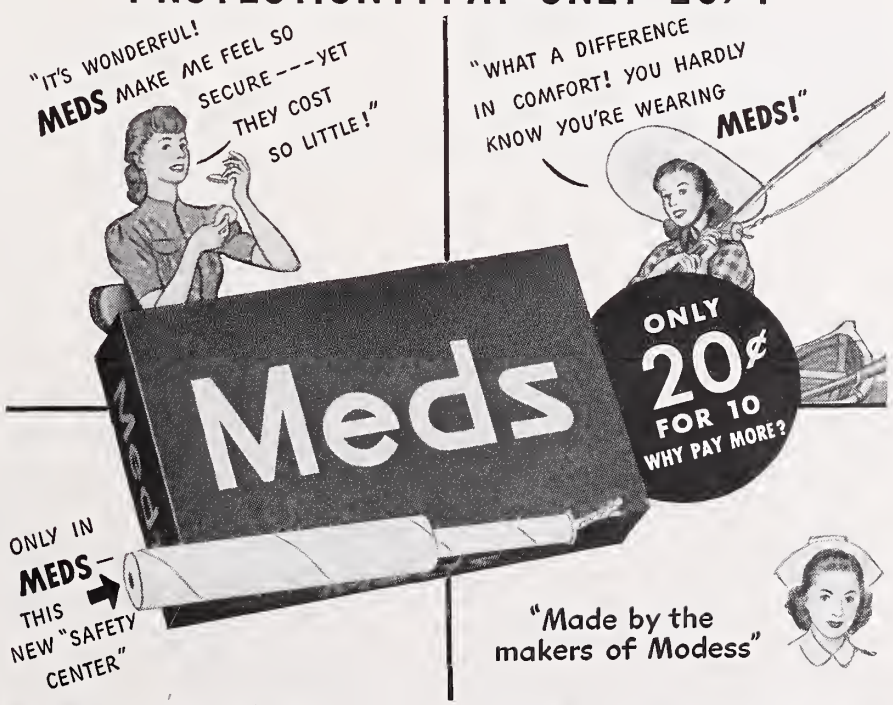
creator of famous Blush Cream and Night Cream
is first to offer as a cosmetic

15% Colloidal Sulphur Cleanser

with COMPLEXION BRUSH—1.25
Sold separately—75c each

Amazing water-soluble solidified cream in cake form, highly recommended for blackheads, whiteheads, oily or dry skin. For best results apply with COMPLEXION BRUSH.
If unable to purchase at department or drug stores in your vicinity, order direct
GRACE DONOHUE Inc.
640 Madison Ave. (Dept. G-2), New York, N. Y.

SENSATIONAL NEW INTERNAL SANITARY PROTECTION . . . AT ONLY 20¢!



"Made by the makers of Modess"

For years, women have wished for it! Out of the Modess laboratories, comes the answer at last! Monthly sanitary protection, the modern *internal* way—at a price everyone can afford! Meds cost only 20¢ for ten. As little as leading, outer sanitary pads.

New freedom for you! For Meds now bring you the "safety center"—an *exclusive* new feature that quickens absorption, draws moisture *in* and *down,* and gives greater *active* absorptive area.

No unsightly bulges with Meds. No pins! No unpleasant odors! Easy to use, too, thanks to a special applicator. Get Meds today!

ANSWERS TO QUIZZES ON PAGES 44-45

THESE two questionnaires could never be called searching, yet in their simple way they can put the "bee" on you if you've slipped into the lazy habit of not "keeping up." All of the questions are not topical. Some of them are so general that you should hide your head if you miss them. The ones on war baby stock and the fall of Paris, for instance. And as for the one on the Monroe Doctrine—well.

Now for the accounting. Each question counts ten points. If your score is 70 or above, you chat with your spouse without harping on the afternoon's bridge—or the day's stock market. If you are below 70, you *do* need to brush up.

QUIZ FOR WIVES

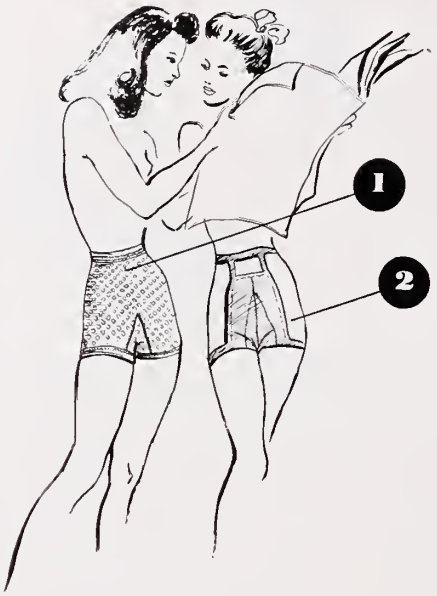
1. Dodgers for totally unexpected power at first; Yankees for great final drive.
2. German mechanized division.
3. Secretary of the Navy Frank Knox: *Chicago Daily News*.
4. Baseball in Brooklyn; horse-racing in England and America respectively.
5. A stock that booms with the war—i.e., steel, airplanes, aluminum, etc.
6. Taylor, by vocation a composer; more widely known as radio music commentator. Fadiman, a book critic; best known as M. C. for "Information Please." Cronin, physician; best known as author.
7. President James Monroe, to be sure.
8. "The Heart Is a Lonely Hunter" by Carson McCullers, aged twenty-two.
9. Ferde Grofé, Victor Herbert, Stephen Foster, George Gershwin, Cole Porter.
10. Lichine: a long-time star of *Ballet Russe*. Jenkins: lightweight boxing champion. Douglas: youngest U. S. Supreme Court Justice. Seversky: airplane designer and manufacturer.

QUIZ FOR HUSBANDS

1. James Stewart.
2. Sigrid Undset.
3. Pompadour hats.
4. "Ballad for Americans" by Earl Robinson and John Latouche.
5. The fall of Paris throws the major responsibility for creating fashions on American designers.
6. William Saroyan.
7. "Kitty Foyle" by Christopher Morley.
8. A leading Hollywood fashion designer.
9. Fred Astaire, Bill Robinson, Ray Bolger, George Murphy, Paul Draper.
10. Baranova: ballerina in *Ballet Russe*. Gauguin: Post-Impressionist French painter. Melchior: Metropolitan tenor. Cornelia Otis Skinner: diseuse, especially famous for her one-woman plays.

THE INSIDE DOPE FOR JUNIORS

Grooming suggestions for Sizes 11 to 15



The slightest figure shouldn't be slighted! Here are some of Kleinert's feather-weight controls for feather-weights, and an assortment of other young grooming niceties.

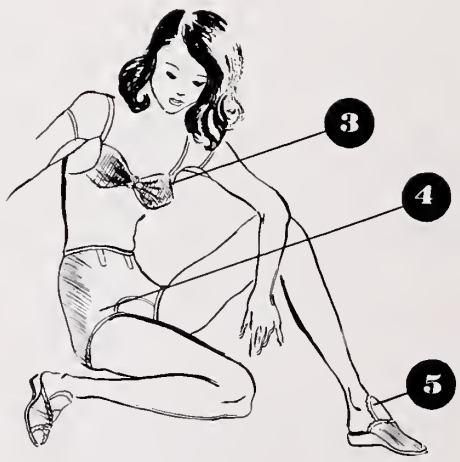
1. Brief two-way stretch Swiss-knit pantie-girdle. Light and firm with a non-roll top, horizontally stretchable waistband and rayon crotch. $2. Fine for active sports

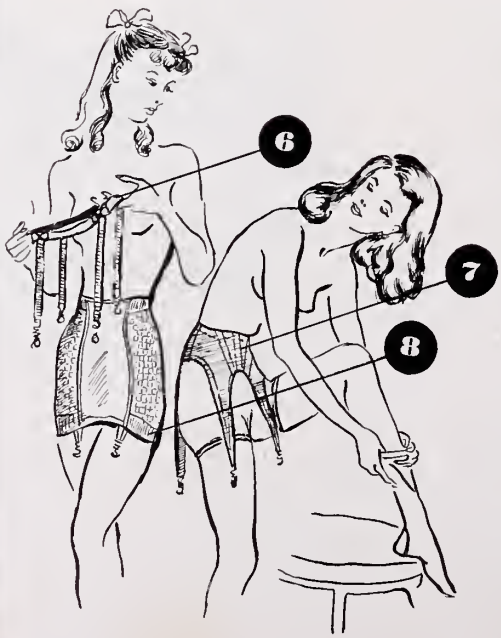
2. Kleinert's well-named Pantie-Scant. Rayon front, back panels and crotch. Elastic bands around waist and legs, open sides. Perfect under a girdle. $1. In sizes 9 to 15

3. Another Kleinert inspiration—cotton net Bando-Shield to protect clothes from perspiration. Full-fashioned shields on a bra-like band. A pipe to wear. 79c. Sizes 30 to 34

4. Sleek, short pantie-girdle in rayon satin elastic with two bones over tummy to keep it nice and flat. This tummy control is most unusual in such a brief girdle. $1.50

5. Shower Scuffs that shed water like a duck, to wear to the bath. Modified wedge soles of rubber, lined with non-perishable "fleece nap." $1.75. In pastels, white soles





6. When you go girdle-less, wear a garter-belt to keep your stockings in place. This, of light, cool cotton batiste with four hanging garters. 60c. Comes in size 9, too

7. Garter-belt with tummy control! Of smooth rayon satin with two small bones in front to do the work. Four garters on rayon satin bands. Back hook-fastening lies flat. $1

8. Batiste front, back panels for extra control in a light-but-firm girdle, with Raschel-woven elastic sides for better fit. It has four supporters, and launders in a trice. $1.25

All, Lord and Taylor, New York
• For other stores, turn to page 80

Reader's Choice

ACCORDING to Peter de Vries, a man named Thwing was the landlord of a rooming house in Chicago and his adventures with his tenants were good enough to put in a book. The book by Mr. de Vries is called: "But Who Wakes the Bugler?" (Houghton, Mifflin and Co., $2.50).

That anybody should bear the name of Thwing is in itself a slightly hysterical fact, and the contents of Mr. de Vries's tome sustain that note. The strange characters who parade through the pages include a plump, romantic lady called Hermina, who could never be dissuaded from marrying George Thwing; Lola, whose phone number Thwing found on a borrowed shirt; and a sea captain who kept such pets as lizards and scorpions and who, incidentally, fell down the stairs of Mr. Thwing's rooming house and broke his neck. If "But Who Wakes the Bugler?" jibes with your sense of humor, it will render you helpless in twenty minutes. If it doesn't, it will bore you to death in ten.

Thomas Mann's "The Beloved Returns" (Alfred A. Knopf, $2.50) is a long novel describing the meeting between the poet Goethe at the age of sixty-eight and the great lost love of his youth, the famous Lotte, for whom he wrote "Werther's Sorrows." Mann's reconstruction of a scene between two former lovers—one an aging genius, the other a slightly dowdy old lady—resolves itself in pages and pages of brilliant conversation. But somehow it seems incredible that an author, who demonstrates in every line how uniquely equipped he is to be the instrument of a great work on modern times, could suffer exile and the impact of world events and then dedicate a book to the psychological study of a situation one hundred and fifty years old.

Among women's odd occupations which were overlooked in last month's "New Worlds to Conquer" was that of zoo director. Nevertheless, the director of the San Diego Zoo is a woman—the only woman zoo director in the world. She has written a fascinating book, well illustrated, entitled "My Life in a Man-Made Jungle," (Little, Brown and Co., $3.). Mrs. Belle J. Benchley is a sort of West Coast Dr. Ditmars, having advanced from a bookkeeper's job until she was at the head of the entire zoo. Her love of animals colors the pages with anecdotes about Jigs, the Orang-utan with the soul of an artist; the sentimental tapir, Mickey, and the two gorillas, Mbongo and Ngagi.

When author William Seabrook is not annotating his personal experience as a tenant in a sanatorium for alcoholics, he is usually off chasing tales of the supernatural (you may remember his book on Voodoo). Now he has come out with "Witchcraft, Its Power in the World Today," (Harcourt, Brace, $3.). It isn't a question of believing him or not. When you read in cold print the titles of such chapters as "Vampire 1932 from Brooklyn, New York," "Werewolf of Washington Square," "Panther Societies in London" (some of the *best* people are Panthers in good standing), and "Astral Body on a Boat," you won't put out the light all night.

There are two new books recently published which make excellent reading for the young person who is still sorely puzzled over which road to take: self education or a college degree. "The Modern Self Educator," by Henry Thomas (Frederick A. Stokes Co., $2.75), gives advice, largely in a question and answer form, on how to be one's own teacher. This is not a profound book or the best that could have been written on the subject, but it can be of assistance. "Choosing a College," by John R. Tunis (Harcourt, Brace and Co., $2.50), analyzes the principal types of universities in the United States and the type of student for which each does the most good.

ADDITIONAL BOOKS

BRAINS

FAITH FOR LIVING, by Lewis Mumford (Harcourt, Brace and Co., $2.). The fluid mind of Mr. Mumford tackles the problem of what America should do (yes, Mr. Mumford is at it, too!) in terms of spiritual awakening. Well expressed but not particularly convincing.

HITLER AND I, by Otto Strasser (Houghton, Mifflin Co., $2.50). Confessions of an ex-Nazi who was a member of the Brown Shirt hierarchy from 1920 on. Unlike others who recanted, Strasser broke with Hitler directly after the Fuehrer came into power.

BRAINS PLUS ENTERTAINMENT

COME BACK TO ERIN, by Sean O'Faolain (Viking Press, $2.50). No one can write like the Irish and Mr. O'Faolain writes better than most Irishmen. A tale of an Irish revolutionary in New York and Cork.

TO THE INDIES, by C. S. Forrester (Little, Brown and Co., $2.50). The author of the "Captain Horatio Hornblower" series spins a yarn about a member of Columbus' third voyage who was a rogue and a hero both. Exciting reading.

MY NATIVE LAND, by Anna Louise Strong (Viking Press, $2.75). One of the ablest writers and most well-traveled women turns from witnessing the struggle of oppressed peoples in China and Spain to the United States.

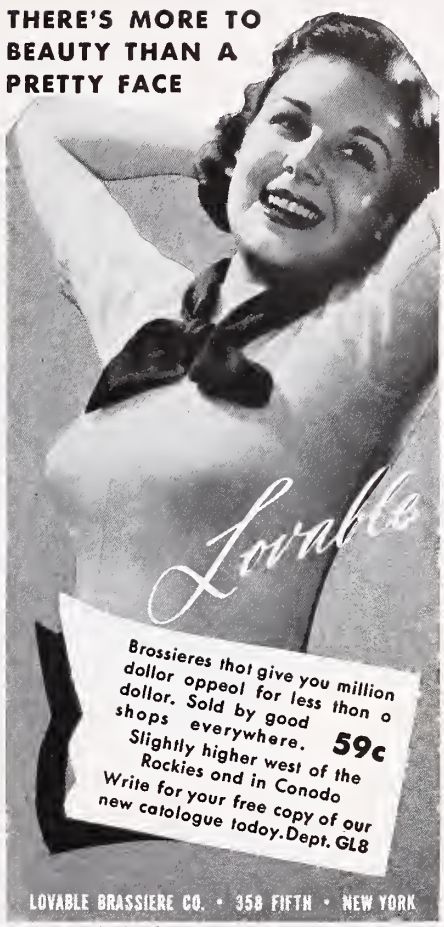
ROMANTIC REBEL, by Felizia Seyd (Viking Press, $3.). The life and times of George Sand, most fascinating woman personality of the Nineteenth Century, whose affairs and friendships with the literary and musical Great have made her the prototype of feminism.

WHODUNITS

GUILTY!, by Lee Thayer (Dodd, Mead and Co., $2.). This should have been called the Charlie McCarthy Murder Case since a radio ventriloquist and his dummy are all mixed up in a murder.

THE CORPSE WORE A WIG, by George Bagby (Doubleday, Doran and Co., $2.). An exceptionally well fitted solution to an intriguing homicide. The romance element is also included.

DRY TORTUGAS, by Whitman Chambers (Doubleday, Doran and Co., $2.). This rapid-fire yarn scrambles everything from a sugar heiress' yacht, gigolos, and pro-Nazi plots to a pair of night-club performers.



At these and other fine stores. NEW YORK - R. H. Macy, and Stern Bros.; BIRMINGHAM - Loveman, Joseph and Loeb; CHICAGO - Wieboldt's; MEMPHIS - B. Lowenstein; WASHINGTON, D. C. - Woodward & Lothrop

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Please send me your *free* booklet "Adventures in Conversation."

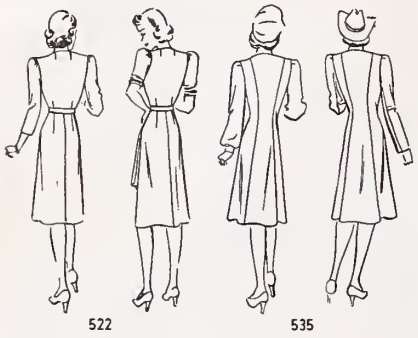
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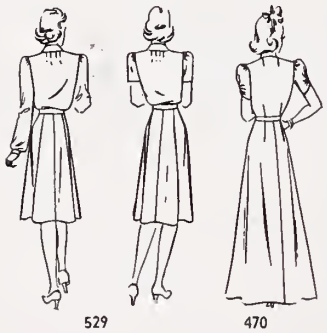
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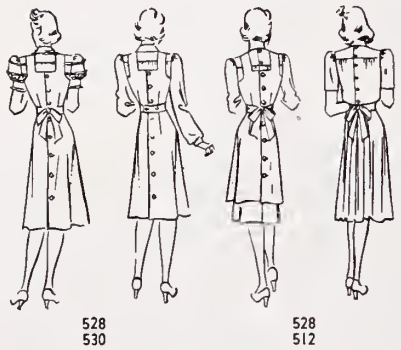
City.....State.....

Back Views of Designs

Designs on pages 64 and 65







PRICES OF HOLLYWOOD PATTERNS

Hollywood Patterns are sold in department and chain stores in most cities. They may be purchased by mail, postage prepaid, from The Hollywood Pattern Company, Department G-11, Greenwich, Connecticut; in Canada, at department stores; and by mail, from the Hollywood Pattern Service, Department G-11, 2 Duke Street, Toronto.

	In U.S.	In Canada
468	15¢	15¢
469	15¢	15¢
470	15¢	25¢
477	15¢	15¢
484	15¢	15¢
490	15¢	15¢
512	15¢	25¢
522	15¢	25¢
528	15¢	25¢
529	15¢	25¢
530	15¢	25¢
535	15¢	25¢
539	15¢	15¢

Hollywood Pattern Company
Department G-11
Greenwich, Connecticut

LOOK AT YOUR LEGS!

Armine, stocking stylist to Hollywood stars, discusses some fine points of stockings

"HOSIERY is the cosmetic of the legs," says Armine, clever young stylist for Mission Hosiery Mills and stocking advisor to many Hollywood stars. "Stockings must, like powder or lipstick, flatter and enhance the wearer, and there are definite rules to be observed in the selection of hosiery just as there are rules in the selection of make-up." Here are some of the rules which Armine considers important in the selection of hosiery.

"Always observe the construction." The gauge, thread, style, and quality of silk used, affect the appearance of the stocking on the leg.

The gauge, the number of stitches in a pair of stockings, helps determine their elasticity. Wear is dependent to a large extent on the twist, the process of turning together two or more threads and making one thread. The higher the twist, naturally, the more snag-resistant the hose.

CORRECTLY styled stockings are shaped to enhance the curve of the leg, to slenderize the ankle. "Be sure," says Armine, "to check the construction of heels and seams [these help determine the stocking shape], for," he went on, "they are often not as fine as they should be. If you aren't positive about the construction of a certain stocking, don't hesitate to ask a salesgirl's advice."

Armine's second important rule in hosiery selection has to do with color. "Always," he advises, "try the stocking over the back of your *own* hand." The salesgirl's won't do because her skin is very apt to be a different tone from yours. Just as there are certain shades of powder more becoming to fair-skinned people, others for darker-skinned ones, so there are hosiery shades more suitable to each type. The color of sheer hosiery varies greatly when placed over different skin tones. While the color of your hand may, of course, vary from that of your leg, still, short of trying the stocking *on*, this hand test is the best . . . certainly preferable to buying blindly.

The third stocking rule of Armine's is color in regard to costume. Naturally, there are shades to complement every important costume color of the season . . . and naturally, too, the wrong color hose will detract from the harmony of your costume.

"Be sure, then," says Armine, "that you are buying this year's stockings, otherwise the colors may not go well with this year's costume colors. Look at the color under day- as well as electric light. A perfect stocking color on a counter may prove to be quite different in daylight."

While almost everyone knows the general rules concerning hosiery, Armine thinks it is well to keep certain of them definitely in mind when you go stocking-shopping. 1. Four-threads are for sturdy wear; three-threads for street and business wear, and two-threads for evening or dress wear. 2. If your legs are thin, light shades should be worn; if they are heavy, darker shades will help to minimize them. Shaded hose will help to slenderize ankles, for they take the highlights away from the calves. 3. Keep seams straight . . . the straightest legs in the world can look crooked in stockings with crooked seams.

Then Armine touched on the subject of Hollywood and *its* beautiful legs. "On the screen," says Armine, "legs can be the index to box-office rating. Movie stars can't afford to be camera-shy about their legs. These must be glamourous, and even starlets know that the right stockings can go far in making an ordinary leg look well-shaped and attractive.

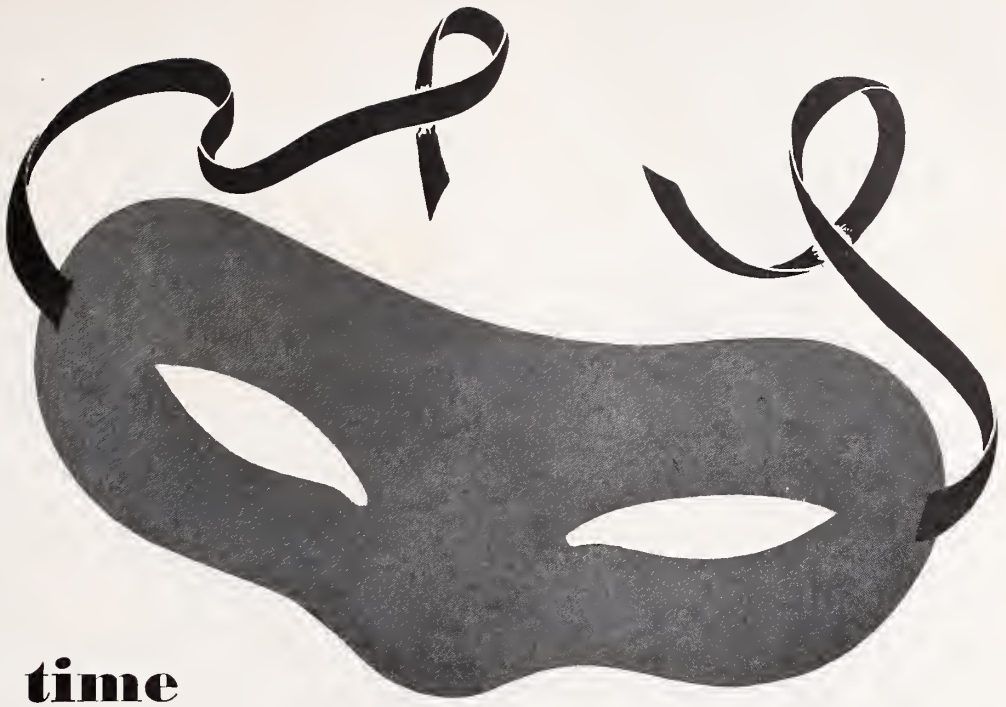
"Even in Hollywood," says Armine, "there are very few perfect legs. Perfect legs, according to a standard established long ago, should have calves that are four and one-half inches larger than ankles; thighs seven inches larger than calves." Limb measurements like these, we gather, don't grow on movie stars any more than they grow on trees.

HOWEVER, in Hollywood they don't worry much about measurements. Rather they go by type.

These, they claim, are the most general types of legs . . . the full, shapely limbs; the less-heavy, American-girl type; and lastly, the long, very curved, and, of course, very beautiful leg.

Speaking of Hollywood stars specifically, Armine has his own classifications for many stars. Here are just a few of the interesting ones:

Jean Parker has what he calls "pretty little-girl legs." Jane Wyman is a stocking-designer's dream girl, because of her well-proportioned legs. Priscilla Lane has "cute legs." Alice Faye and Ann Sheridan have such lovely legs that some of the credit for their successful screen careers should go to their underpinnings. "Margaret Lindsay," he told us, and would not qualify the phrase, "has the most lady-like legs in Hollywood." Of course, not even Armine need classify the Dietrich legs!



Now is the time for all smart girls to come to the aid of the party

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Page 21

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Page 22

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Page 23

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Page 24

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Page 30

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Page 36

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Page 38

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Page 39

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Page 40

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Page 41

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Page 42

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Page 43

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Page 46

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Page 47

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Page 50

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Page 51

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Page 54

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(Continued on page 80)



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NEW RECORDS

(Continued from page 73) record by the old Chick Webb band with a capable vocal by Ella Fitzgerald.

FOR HOT JAZZ FANS

GOOD NEWS for hot jazz fans will be the new Rex Stewart records issued by the Hot Record Society. The four sides are "Cherry," "Digga Digga Do," "Bugle Call Rag" and "Solid Rock." Paced by Rex Stewart's remarkable open horn work and by Dave Tough's superlative drumming, the sides also contain vigorous work by Barney Bigard on the clarinet and Lawrence Brown on the trombone.

Easily one of the more listenable records of the month is Decca's record of Andy Kirk's "Scratchin' in the Gravel," with exquisite Dick Wilson tenor and lovely piano by Mary Lou Williams.

Jimmy Dorsey's "Dolomite" is nicely arranged and has fine passages by Dorsey himself. A fine band like Benny Carter's should do much better, but they're okay. "For Baby" and "Night Hep" contain some very energetic music. The rhythm section is much improved and the trumpet passages are in good taste.

Andy Kirk's "What's Your Story, Mornin' Glory" is commercial, but is performed adequately. Glen Gray's "Jimtown Blues" is quite a creditable performance for a band which has a reputation for being sweet. On the race lists, Johnnie Temple, accompanied by Buster Bailey on clarinet, does "Lovin' Woman Blues" with ease and quite a good deal of significance.

Decca's album of piano solos by Art Tatum is quite an outstanding work showing the effective and oftentimes restrained music of Mr. Tatum. "Lullaby of the Leaves" is very pleasing and is the best side in the album.

Decca's other album, "Fashions in Swing," by Bud Freeman contains some of the music made famous by the Wolverines some years back. The records are in the usual Freeman manner with Freeman, Max Kaminsky and Pee Wee Russell playing very well. "Fidgety Feet" and "Tia Juana" are especially good.

"I Don't Stand a Ghost of a Chance" (Victor), Lionel Hampton. This record shows what can be done with an ordinary pop tune. It is very restrained and Helen Forrest sings well. "Stop Pretending" (Bluebird), by Fats Waller. Some nice guitar work distinguished this one and it contains Waller's usual singing. "Flash" (Columbia), by Harry James. There is a surprisingly good solo by Mr. James himself and plenty of Jack Gardner piano.

WILLIAM ZEITUNG

Where you can buy fashions shown in this issue of Glamour

Prices vary slightly throughout the country

(Continued from page 79)
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Page 55

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Page 57

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Page 59

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Page 60

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Page 61

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Oklahoma City, Okla. ..... Al Rosenthal

Page 72

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Hartford, Conn. ..... G. Fox & Co.
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HOLLYWOOD TALE

THE story is told about the very good but very liquorous screen actor who had sworn to be on his good behavior for the time it took to make a picture if he would only be given a part. The director consented and all went well until there was only one scene, in which the actor had to speak but one word. He was discovered in a state of stupefaction and absolutely unable to get on his feet. So the director stretched him out on the floor, and shot the scene from directly overhead, the actor speaking his word lying on his back.

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Glamour

OF HOLLYWOOD

For Young Women—
The Way to Fashion
Beauty and Charm



OLIVIA DE HAVILLAND

1941, THE CONDÉ NAST PUBLICATIONS, INC.

BEAUTY ISSUE { Make-up, Hair, Exercises, Perfume, and New Beauty Aids

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A girl's private life—



"I WANT TO BE ALONE!" There are special times when even the best of us have felt that way.

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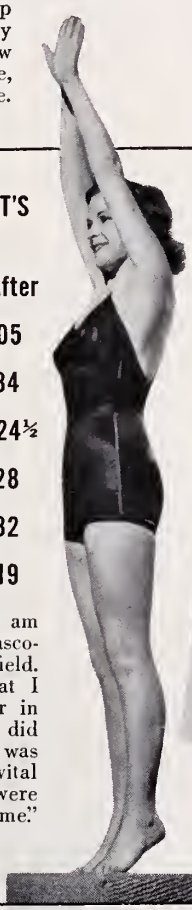
"Where'd you get the smooth number?

—that's what the boys asked my son,"

says Mrs. Jeannette Bascobert of Buffalo, N. Y.

Jeannette Bascobert, 34, mother of two, suddenly realized last August that life was passing her by. Once really pretty, she was now overweight, worried about her skin, her hair. She decided, as she says, "to snap out of it," and she enrolled for the DuBarry Success Course. The photos below show how she regained her lithe slender figure, her natural beauty, in six weeks—at home.





JEANNETTE BASCOBERT'S MEASUREMENTS

Before		After
125	Weight	105
37	Bust	34
31	Waist	24½
38	Abdomen	28
37	Hip	32
22½	Thigh	19

"I can hardly believe I am the same person," Mrs. Bascobert wrote to Miss Delafield. "It seems incredible that I could make myself over in such a short time, but I did and every minute of it was fun. You have made me vital and happy. My friends were amazed by the change in me."



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GLAMOUR

OF HOLLYWOOD

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MARCH, 1941

FEATURES

Vivien Leigh, *full-color portrait* 18
Love and beauty 19
Women have been blind to me, *by Jerome Weidman* 20–21
Charlie gives a party 24–25
"What can he see in her?" 32–33
Your Town 50
Fred Astaire, *full-color portrait* 51
Two fine comedies 56–57
Escape 58
A quick look at the new movies ..... 4 and 16
Reader's choice 10
Letters to the Editor ..... 67, 71 and 73
New records 80

FASHIONS

Glamour aisle 14–15
Chic head-line 22
Flowers, with love 23
A calendar for a vacation job-hunt 26–27
Clothes on the make for your new job 28–29
Rising Star Fashions* 30–31
Glamour forecasts 34–35
It's a man's world (*shoes*) 48–49
Lion's share of chic (*inexpensive fashions*) 52–53
Bright and light straws 54–55
Fashion Valentines 59
To a Valentine 60–61
Hollywood Designs—Flavor of Spring 62–63
Colonial miniatures (*lapel pins*) 64
Suited for photographing 65
Foot finds 66

BEAUTY

You can help yourself to beauty 36–37
Your face is your fortune 38–39
An action exercise 40–41
Forty-eight ways to improve on nature 42–43
Type yourself—by contour, by color 44–45
Sense about scents 46
Martinique make-up 47
Through the looking glass 70

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ON THE COVER

Olivia de Havilland star of Warner Bros. "Strawberry Blonde," photographed by Scotty Welbourne. Make-up by Pere Westmore, Warners' make-up expert.

Aliee Thompson, *Editor-in-Chief*
Irene Kittle, *Associate Editor*
Charlotte Getleson, *Art Editor*

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★★★★★★★★★★★★★★★★ Glamorous NEWS



High Tone Stuff . . . Any girl of fifteen, in fact, anybody, who can hit B Flat above High C is news and not only to music lovers . . . as Paramount proved when little Susanna Foster did just that in "The Great Victor Herbert."

★ ★ ★

Oh, Susanna . . . But little Susanna has more than a voice, as you and you and you who cheered her triumph in "T.G.V.H." very well know. She's lovely to look at AND SHE CAN ACT . . .

★ ★ ★



"The Hard-Boiled Canary" . . . That's why Paramount's Director Andrew Stone has chosen Susanna to play the little golden-voiced daughter of the burlesque circuit who has the title role in the glorious Paramount musical drama, "The Hard-Boiled Canary." How "The Hard-Boiled Canary" of burlesque becomes the charming nightingale of the Metropolitan Opera is one of the grandest heart stories ever set to music. But we mustn't forget Interlochen.

★ ★ ★



. . . The basic idea for "The Hard-Boiled Canary" came from that amazing summer music school for youngsters at Interlochen, Michigan. Here every year go the most meritorious of all the three million students in school bands and orchestras and voice schools from all over America. And it is "Interlochen" with its thrilling music, its thousands of talented youngsters which gives "The Hard-Boiled Canary" its charming setting, its unusual theme.

★ ★ ★

Stars of the Summer Night . . . Ambitious to insure Susanna's picture scope and power, Paramount and Director Stone have given the picture glorious production and such great names of filmdom and the world of music as Allan Jones, Margaret Lindsay, Deems Taylor, Richard Bonelli, Irra Petina of the Metropolitan Opera. And wait'll you get an eyeful of those amazing "Whiz Kids," Dolly Loehr, that young Finnish genius Heimo Haitto and the rest of those talented heart-busters!



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Good things to come. Exhibits A, B, C, D.



A. James Stewart and Hedy Lamarr in Clarence Brown's production *Come Live With Me.* The screen play is by Patterson McNutt. It's a romantic comedy drama, the story of a circumstantial marriage in which the woman attempts to pay.

★ ★ ★ ★



B. Wallace Beery in *The Bad Man*, screenized by Wells Root from the famous Porter Emerson Browne play which was produced by William Harris, Jr., and directed by Richard Thorpe. It has action, great humor of a high order, and Lionel Barrymore, Laraine Day and Ronald Reagan.

★ ★ ★ ★

Do you like our Exhibits?

★ ★ ★ ★



Well, **C** is the long-awaited co-starring of Spencer Tracy and Mickey Rooney in *Men of Boys Town* by James Kevin McGuinness, directed by Norman Taurog. Those of you—meaning all of you—who enjoyed "Boys Town", will understand that this new Father Flanagan-inspired film promises to be a contribution of remarkable merit.

★ ★ ★ ★



And **D** is *The Ziegfeld Girl*, gay, glamorous, glittering, gorgeous. Directed by Robert Z. Leonard, it will present for the delight of those with eyes and ears a galaxy of stars which include Jimmy Stewart, Judy Garland, Hedy Lamarr, Lana Turner, Tony Martin, Charles Winninger and many, many others.

★ ★ ★ ★

That's A, B, C, and D.

★ ★ ★ ★

Your best alpha B E T is



— Leo

Advertisement for *Metro-Goldwyn-Mayer Pictures*

A quick look at the new movies



Strawberry Blonde

CAST: James Cagney, Olivia de Havilland, Jack Carson, Rita Hayworth, George Tobias
DIRECTED by Raoul Walsh
PRODUCED by Hal B. Wallis (Warner Bros.)

Melodrama of a small-town dentist who spends his time yearning for his lost sweetheart, until he discovers he is in love with his wife.



The Wild Man of Borneo

CAST: Frank Morgan, Mary Howard, Billie Burke, Donald Meek, Bonita Granville
DIRECTED by Robert S. Sinclair
PRODUCED by M-G-M

Almost slapstick tale of an inveterate liar living by his wits, his daughter and a young man whose invention brings him a fortune.



Nice Girl

CAST: Deanna Durbin, Franchot Tone, Robert Stack, Robert Benchley, Walter Brennan
DIRECTED by William Seiter
PRODUCED by Joe Pasternak (Universal)

Comedy about a young lady who proves that a touch of scandal attracts far more interest than an unblemished, "nice" girl reputation.



Road Show

CAST: Adolphe Menjou, Carole Landis, Charles Butterworth, Patsy Kelly, John Hubbard
DIRECTED by Hal Roach
RELEASED by United Artists

Rollicking musical comedy about a society man who buys the lady of his choice a carnival to prove that his wooing is a serious proposition.



Penny Serenade

CAST: Cary Grant, Irene Dunne, Edgar Buchanan, Beulah Bondi, Ann Doran
DIRECTED by George Stevens
PRODUCED by Columbia

Romantic tale of a plucky wife—how a sense of humor and courage help her keep her irresponsible husband from breaking up their home.



Hard-Boiled Canary

CAST: Allan Jones, Margaret Lindsay, Lynne Overman, Grace Bradley, Susanna Foster
DIRECTED by Andrew Stone
PRODUCED by Paramount Pictures

Woven into this melodrama of a tough burlesque singer at a Summer camp are excellent performances by young concert musicians.

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Volume 4, No. 6



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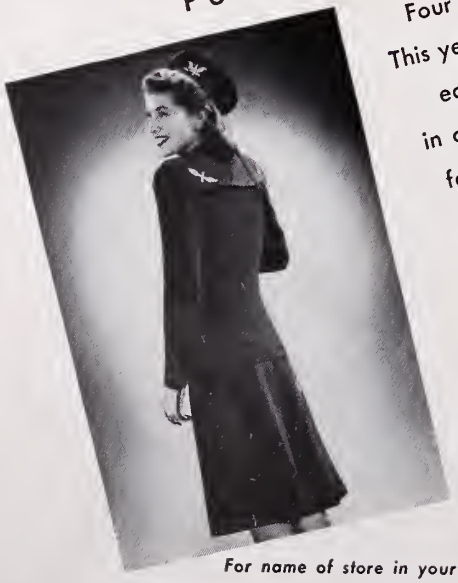


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AN AUTHENTIC *Carol Craig* FASHION

Left—(No. A-4). Loce edging ond embraidered medallians arnament the white bengoline callar of the redingate. Boker bay tie-belt, three-quorter open sleeves, shirred yake bock.

Pictured below, the dress (caot remaved) with bengaline crisply repeoted ot neck ond sleeves.

SIZES 11 to 17. About **$8.95**
Same styles olsa in block—same with pink trim.





Above—Dress (No. A-5). An eyelet embraidered gilet foams dawn the front. Flawer clips at neck. Brocelet sleeves. Canmar back zipper.

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When we were two, we were nearly new...

NEXT issue, Glamour will be two years old. "When we were two," wrote A. A. Milne, "we were nearly new." Well, we're proud of being new. New as the spring parade of fashions which marches gaily through the pages of our April issue, out March 1. Our Birthday issue will be crammed with spring suits, spring evening clothes, spring hats, spring accessories—all smart with the season's brightest colors. Plus—a birthday editorial surprise . . . more Glamour star color portraits . . . and the winners of the Glamour-Swansdown American Design Contest—with pictures of the winning suits. All in the . . .

APRIL *Glamour* **out March 1 • at your newsstand • 15c**



YOUR FIRST SPRING REDINGOTE in romain rayon crepe woven with Celanese yarn

You'll always be fresh as a breeze in this Evelyn Alden redingote with its flattering crisp white jabot...in Navy, Rose and Blue...sizes 10 to 16

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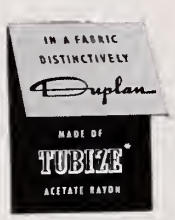
in a spring classic
to wear everywhere

SIZES 11 TO 17
$11.95

One of those beautifully-simple, expensive-looking little frocks for which Mary Lewis is famous. A luxurious rayon fabric in coral, powder blue, or aqua, with stitching detail.

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READER'S CHOICE

ASIDE from being an author, William Saroyan is his own best publicist, critic, advance man and interpreter of William Saroyan, the Artist, the Man, etc. A large part of his writing has been devoted to celebrating himself. In "My Name is Aram" (Harcourt, Brace and Co., $2.50), Saroyan goes to town with a vengeance, celebrating life the way he lived it as a small boy in Fresno, California.

It is the tale of a little lad of seven or eight who belongs to a family of Armenians called the Garoghlanians. The book is divided into fourteen incidents, or short stories. Most of them are funny, and if you like Saroyan, all of them are delightful.

RIGHT at this moment of history, Mark Twain is not what critics would call a "fashionable author." Everybody knows about Mark Twain; everyone allots him his place as a master of American literature; and then, unfortunately, everyone more or less forgets him.

A reminder of what a salty Titan Mark Twain remains may be found in "Mark Twain in Eruption" (Harper and Brothers, $3.75). Here, in uncensored recollections which Twain thought too frank and explosive to be printed until seventy-five years after his death (his literary executor decided that thirty was time enough), there is some of the old boy's best writing.

Written in the manner of Twain's autobiography, it is a rambling discursive volume full of tart commentaries, reminiscences and assertions of fact which for Twain's day were probably quite daring, but read now in perspective, seem only the observations of a man with rare horse-sense. Only in his political beliefs does Twain appear to a disadvantage and at odds with the frank, democratic credo which guided him in everything else. The account of his experiences as a hypnotist's stooge in Hannibal, Missouri, is alone worth the price of the book.

ADDITIONAL BOOKS

WHODUNITS

THE SECRET VANGUARD, by Michael Innes (Dodd, Mead and Co., $2). A poet who writes of birds and flowers and who never hurt a fly, apparently is done in, to the mystification of Scotland Yard and Michael Innes' readers. There is a kidnaping and the inevitable (today) intrusion of the Nazi Fifth Column—all of which go to make a good mystery.

THE GRAVEYARD NEVER CLOSES, by Frederick C. Davis (Published for The Crime Club Inc., by Doubleday, Doran and Co., $2). A criminologist inherits a small-town newspaper, a libel suit and inside of a short time, the mystery of a murdered leading citizen. With the help of a beautiful secretary, he disentangles the knot although it takes him a little too long to do it for our taste.

THE GOLDEN DRESS, by Ione Montgomery (Published for The Crime Club Inc., by Doubleday, Doran and Co., $2). This is a "will" murder, or rather a series of three, and the principal clue is a shred of gold lamé. The yarn (not the lamé) is skillfully woven and just as skillfully unraveled.

Two to One... It's Navy and White

Posy Pringles.... To work in at 9.... To dine in at 6... luxury rayon fabric by Duplex with white pique collar and cuffs. Also in Black. Sizes 9 to 17.... 8.95

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"Must You?" Spring navy redingote bright with flashes of pink, blue or maize eyelet embroidered batiste edged in cotton lace.

"You Must!" Smart square-necked dress and coat in powder, aqua, rose and beige with fresh white eyelet batiste and real Irish crochet accents! Also in navy.

At leading stores everywhere. Write for name of store nearest you.

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COVERT CLASSICS

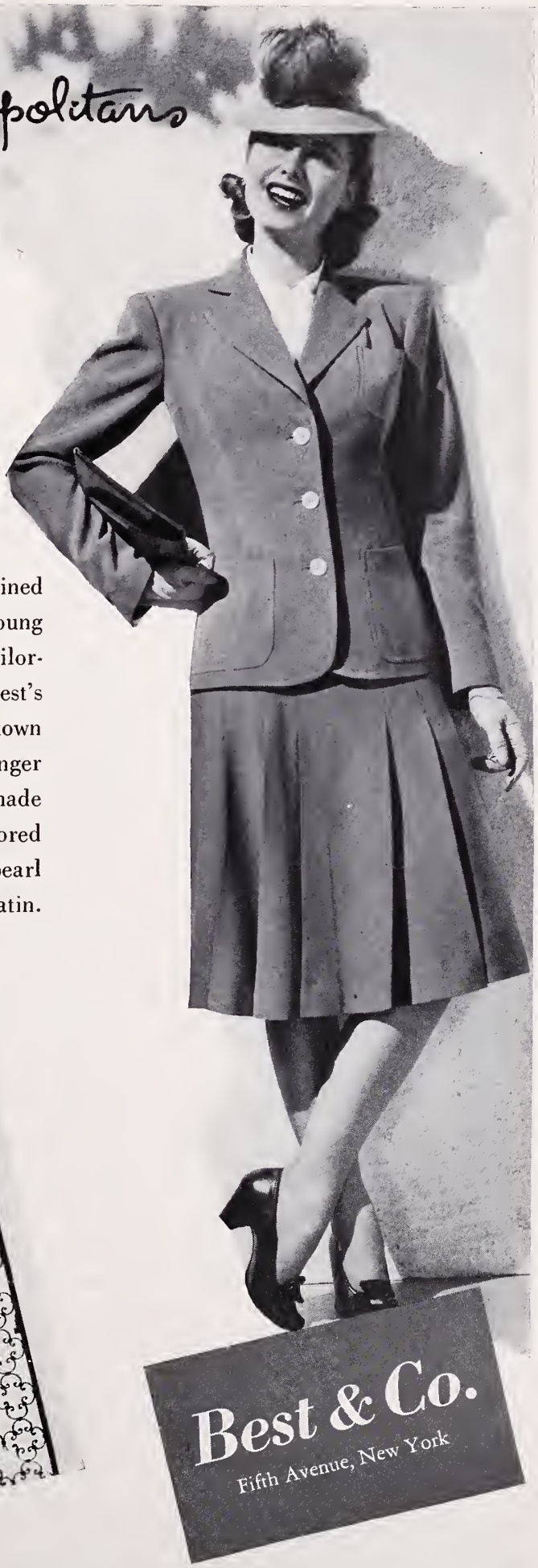
29.95 each

Covert, continuing its crescendo of success, is destined for even greater fashion fame this Spring with Young Cosmopolitans who love its smooth infinity for good tailoring, its go-everywhere wearability. . . . Presented by Best's in twin classics to take you smartly from campus to town to country. . . . A gem of a suit with a nicely fitted longer jacket, a graceful pleated skirt. . . . And a topcoat made like your best beau's polo coat. . . Both expertly tailored in cavalry tan. Both fastened with shining white pearl buttons. Both lined with EARL-GLO men's wear rayon satin.

Sizes 11 to 17.

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presents
"SHORE LEAVE"



The smartest fleet-fashion of spring. Brass buttoned, eagle trimmed and tailored to "admiral" quality. In all-wool Shetland. Sizes 10 to 20. In black, navy or brown.

about $17.00

At leading stores throughout the country, or write
Barkin, Levin & Co., Inc., 500 Seventh Ave., N. Y.

Glamour Aisle

Whistle-slick cardigan

There have been cardigans and cardigans but not, to our knowledge, such a cardigan as "Stroller" for the sum of $1.09. Slick as a whistle and warm as July, it's made of fleece-backed cotton which, as you see, tailors to crisp perfection. It has the new fluid shoulders, six rows of clean-lined self-stitching at the opening and on top of the pockets.

Slim-hipped and irresistible in sky blue, California sun, Legion red. There are other colors, too. At $1.09, who *wants* to resist? Gimbel's, New York



SLIM-HIPPED CARDIGAN, $1.09

White (surprise) jet

Black jet is the recurrent *femme fatale* of costume jewelry. So *femme fatale* is it, in fact, that white (see right) jet had only to peek its milk-glass face over the counter before eager—nay, rude!—hands were snatching. The Smartest Hands in town, of course.

This glimmering, snowy white jet necklace boasts seventeen- and eighteen-inch strands of gleaming, faceted Bakelite. Like a string of late snow-drops to vitalize Spring colors. By Dalsheim. $6. At Saks-Fifth Avenue, New York



WHITE JET NECKLACE, $6

Bravado bag

A spanking smart red capeskin bag to give your new navy suit a dash of bravado, or to help give your old one a new lease on life. It's big, yet it's graceful. It's roomy, yet it doesn't sag. It has stout handles to hang onto, or it tucks nicely under the arm where its sliced-out top helps it stay put.

By Vanity Square, it's designed with a flat, flying-wedge yoke with a squashy bottom shirred evenly on. A glowing note with any Spring ensemble. $2.98 only. Oppenheim Collins, New York



RED CAPESKIN BAG, $2.98

Jolly jack-tars

Eyes right! All hands piped on deck, and we get a rear view of a couple of swaggering middies. Fancy salts, we grant you, all dyked out in rhinestones from head to foot, with white enamel gob caps, pearl heads and that Something that keeps a girl in every port.

These two merry mariners make a bright and sprightly pin for the lapel of your suit, the pocket of your dress, or—originally—on your dress sleeve, just where you'd wear a navy insignia. A painless 94 cents. Macy's, New York



MIDDIE-TWINS PIN, 94 CENTS

Glamour Aisle



COUNTRY NECKLACE, $1

Corn-cob necklace

It's no news to corn-huskers that everybody gets to kiss the girl who finds a red ear. But it *is* news when those chummy red ears are sliced up, mixed with an assortment of red, yellow and purply-black grains of corn, and hung on a strand of gay yellow raffia.

Makes the cutest necklace for tweeds, besides furnishing a girl—as 'twere—with her private bunch of mistletoe all the year round. Designed by Silson, it's mighty colorful and sportsy for $1. Richter's, 589 Fifth Avenue, New York



HAT-PIN ROSE, 50 CENTS

Hat-pin rose

Personally, we're of the opinion that all the ins-and-outs and ups-and-downs of Fashion have been pointed towards one thing: To bring back this pink rose hat-pin. That's how devastating *we* think it is. It's a copy of the lovely garden rose, La France. Jab it through your bonnet, set aft your pompadour.

The refinements of our age have added a tiny metal guard to keep it from pricking you or your escort, but the 1900 flavor remains just the same. Half-dollar. At B. Altman, New York

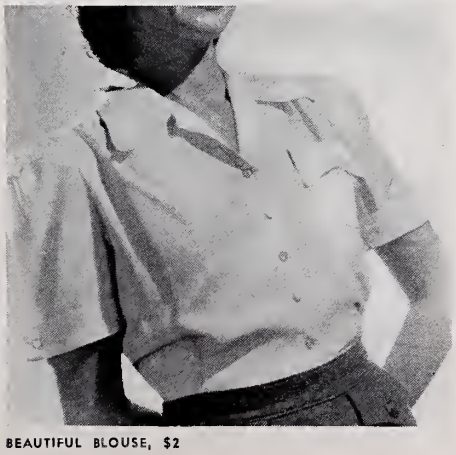


FRIENDSHIP'S GARDEN SACHET, $1

Subtle sachet

If you reserve sachet for your bureau, you're cheating yourself. There's nothing quite like the subtle fragrance of sachet on *you*. At left, we show one of the "Friendship's Garden" series dreamed up by Early American—which accounts for its delightful hobnail bottle and its special piquant spiciness.

A most charming quality about sachet is its staying-power. It warms up with your body heat and lingers and lingers. If you've never tried it, don't lose any more time. $1. Saks-34th St., New York



BEAUTIFUL BLOUSE, $2

Blouse buy

Here is a *blouse* and, for $2, what a blouse! Deftly tailored in rayon crêpe with a collar that buttons to a smart, closed line or unbuttons casually to a smart, open line. Stitched cuffs, held by separate cuff buttons in the real French manner, turn back from the short sleeves. Gleaming pearl buttons parade down the blouse front.

It comes in white and all the pastels you can think of. A beautiful job by National Blouse—and remember, yours for $2! Oppenheim Collins, New York



"Definitely Softer"

You never knew you could look so feminine in a tailored suit. Yet here it is—an advance edition of the new mode by **Swansdown** in a fine all-wool **Lorraine** Twill. Longer jacket, sinuous waist, a skirt with double fulness forward. When ordering, specify size and color carefully. French blue, rose, navy and beige. Sizes 10 to 18 . . . **$19.95**

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Please send me_____suits @ $19.95.
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Peasant Pleasantries

TO BRIGHTEN YOUR SPRING COSTUME



These doll-ettes in their colorful native costumes make charming, ultra-swank lapel accessories for vernal promenading. Worn on the lapel of your swaggery tweed . . . or on whatever costume your fancy dictates.

Your choice of doll-ettes from many lands. Made in USA, of leather, raffia, and cloth, $1.00 *each.*

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A quick look at the new movies



Back Street

CAST: Charles Boyer, Margaret Sullavan, Richard Carlson, Frank McHugh, Frank Jenks
DIRECTED by Robert Stevenson
PRODUCED by Universal Pictures

Tragedy based on Fannie Hurst's novel of two people whose undying love for each other had to be kept secret from the eyes of the world.



Cheers for Miss Bishop

CAST: Martha Scott, William Gargan, Mary Anderson, Donald Douglas, Marsha Hunt
DIRECTED by Tay Garnett
PRODUCED by Richard Rowland (United Artists)

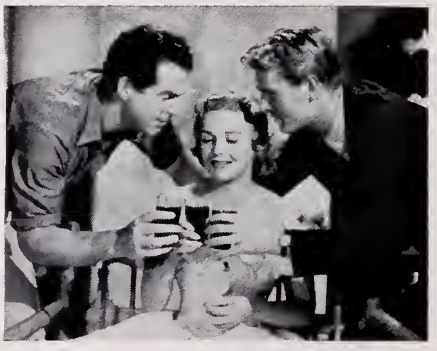
Dramatic reconstruction of the life of a school teacher whose passionate interest in education makes her forget that she is a woman.



Tall, Dark and Handsome

CAST: Cesar Romero, Virginia Gilmore, Sheldon Leonard, Charlotte Greenwood, Milton Berle
DIRECTED by H. B. Humberstone
PRODUCED by 20th Century-Fox

Gun-studded story of gangsters' feud in Chicago. How a toughy turns out to have a soft heart beneath the familiar rugged exterior.



Virginia

CAST: Madeleine Carroll, Fred MacMurray, Stirling Hayden, Carolyn Lee, Louise Beavers
DIRECTED by Edward H. Griffith
PRODUCED by Paramount Pictures

"Return of the Native" type of story. How a Southern belle finds the way back to her old homestead and into the heart of a childhood friend.



The Wagons Roll at Night

CAST: Humphrey Bogart, Sylvia Sidney, Eddie Albert, Joan Leslie, Sig Rumann, Cliff Clark
DIRECTED by Ray Enright
PRODUCED by Warner Bros.

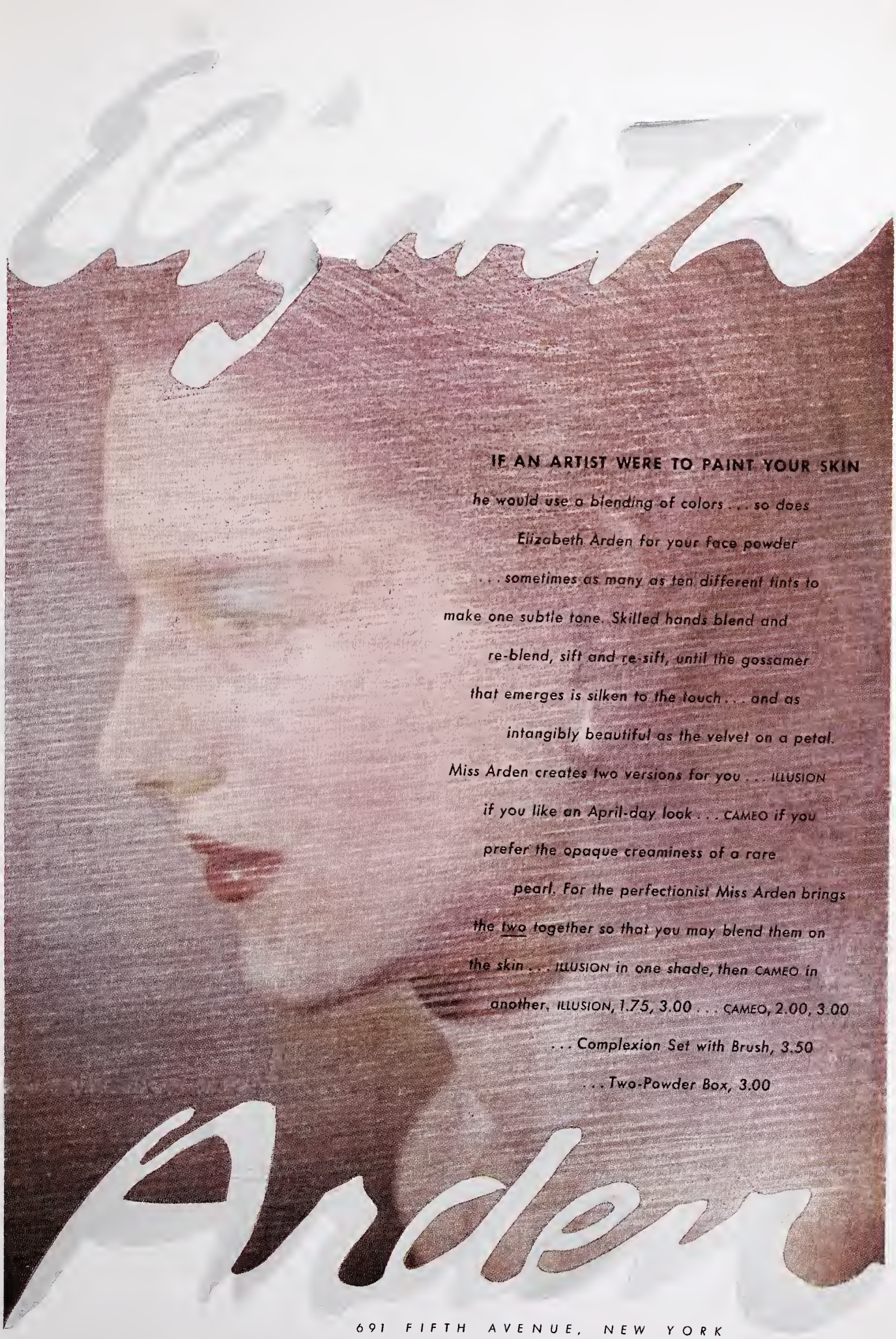
Thrilling drama of a third-rate carnival owner whose efforts at sheltering his sister from circus folks fail when she falls in love.



A Girl, a Guy and Gob

CAST: George Murphy, Lucille Ball, Edmond O'Brien, Henry Travers, Marguerite Chapman
DIRECTED by Richard Wallace
PRODUCED by Harold Lloyd (R-K-O)

Unpretentious but amusing comedy of a gob and a business man who both love the same girl, and the hilarious events which befall them.



IF AN ARTIST WERE TO PAINT YOUR SKIN

he would use a blending of colors . . . so does Elizabeth Arden for your face powder . . . sometimes as many as ten different tints to make one subtle tone. Skilled hands blend and re-blend, sift and re-sift, until the gossamer that emerges is silken to the touch . . . and as intangibly beautiful as the velvet on a petal. Miss Arden creates two versions for you . . . ILLUSION *if you like an April-day look . . .* CAMEO *if you prefer the opaque creaminess of a rare pearl. For the perfectionist Miss Arden brings the two together so that you may blend them on the skin . . .* ILLUSION *in one shade, then* CAMEO *in another.* ILLUSION, *1.75, 3.00 . . .* CAMEO, *2.00, 3.00 . . . Complexion Set with Brush, 3.50 . . . Two-Powder Box, 3.00*

691 FIFTH AVENUE, NEW YORK





Glamour underwrites Love and Beauty

Tennyson, the gentle soul, doubtless didn't mean to regulate the lives of men—and somewhat inconvenience ladies—by versifying about That Young Man. You know—the one whose fancy dawdles around until Spring, then lightly turns to you-know-what. But the Young Man seems to have set the pace, with the result that love and talk of love gush furiously in the Spring. But please, why wait? This month, with its Valentine Day, is ready-made for romancing.

The temperature, we admit, is on the side of the Young Man. To our mind, that's all the more reason why this impatient, will-Spring-*ever*-come month needs Love and Beauty—warmth and loveliness in *you*, for there is precious little in Nature. So we confute That Young Man and dedicate this *Glamour* to Love and Beauty. It's an issue to hasten your Spring, add to your fun, and help make February a month to remember.

Glamour defies wintry weather

Beauty comes easy when the weather warms up. People seem to blossom and brighten with the sun. In *this* month, you work for Beauty—work to repair the ravages of Winter and to lay the foundation for a blooming Spring.

Vanity, the very touchstone of a woman's life, is drooping—and that's no way for Feminine Vanity to be. So this issue of *Glamour* pulls it up with a swoop . . . twelve whole pages of new ideas, new cosmetics, new coiffures, new make-up. The Sweet Stuff of Beauty, yet practical too, is here at your fingertips . . . the *how* to be beautiful as well as (see above) the why.

Glamour forecasts Spring fashions

Even if Spring does lag on the calendar, this *Glamour* helps you make a Spring of your own. Under your furs wear a flagrant print . . . or a tender pastel in the sheerest wool. Buy coats and suits that are gently tailored . . . subtly turned for a feminine look. Shoulders are soft . . . not padded and squared, but not droopy either—definitely not.

Your skirts will be slender, but imperceptibly eased. Your silhouette, boneless—melting provocatively from high throat to low waistline, then breaking. Start now to make your private Spring. The weather can't be trusted.

VIVIEN LEIGH

Fresh from completing "That Hamilton Woman," in which she co-stars with her husband, Laurence Olivier, Vivien Leigh appears for the second time in *Glamour's* gallery of color portraits.

In "That Hamilton Woman," Miss Leigh marks her return to costume drama which she forsook after her spectacular triumph in "Gone With the Wind."

Women have been fluid to me

A lament against the practicality of the so-called romantic sex

by JEROME WEIDMAN

AT the risk of sounding a traitor to my sex, I would say that women hold the whip hand over men. There is no reason under the sun—meaning no reason that a minimum amount of sound advice cannot correct—why any girl should become an old maid. Whenever I hear the sort of conversation that begins with "It's really too bad about Eleanor. She's actually a wonderful girl but men don't seem to like her," and ends with a series of sorrowful noises made by sucking the tongue against the back of the upper front teeth, I know that some girl, in this case Eleanor, has been playing her cards poorly.

I am referring now to normal girls only, meaning those who want to get married. They are the only ones who count. The girls who insist they don't want to get married are either hopelessly mad, in which case I'm not interested, or they are lying in their teeth, which doesn't really matter because this comes under the heading of exercising a feminine prerogative.

THE girls who don't get married and try to fob off as an excuse a lack of beauty, clothes, education, or money are approximately in the same position and acting as stupidly as France when Hitler marched into the Rhineland. They just don't know their own strength. A girl doesn't need unusual beauty, many clothes, what is known as a good education, or quantities of money in order to get married (at least to me), any more than she needs an oxygen tent in order to breathe. All she needs is a reasonable quota of common sense.

The fact that this modest and yet extremely necessary prerequisite is sadly lacking in many, many cases is the reason for the battalions of Eleanors and the armies of allegedly sympathetic friends who start those "It's really too bad" conversations and end with those funny, sucking noises. I make these statements flatly and without qualify-



DIDN'T I THINK MASSAGE WOULD HELP?



SHE COULD HAVE LED ME TO THE ALTAR

ing phrases. I know what I'm talking about. I have been in love so often that occasionally I feel like John Barrymore looking at a montage of his life being run through a high speed projection machine. This is not a boast. It is an attempt at making a point that I should think women would have made (at least to themselves if they don't care to give away trade secrets) several thousand years ago. It's this:

Women, so far as marriage is concerned, are their own worst enemies. Women, contrary to popular belief, are not nearly so romantic as men. I *know*.

I FIRST began to pay attention to a girl who minded her mother's newsstand around the corner between the hours of three and five in the afternoon.

I fell out of love some three months later when this girl told me bluntly that I had better learn to use my handkerchief more frequently if I wanted to continue helping her mind the newsstand. This little affair lasted from November to February and even in those days I used to have one continuous head cold throughout the winter. I started to use my handkerchief more frequently, of course, but I also began to notice that this girl's teeth couldn't compare with Barbara La Marr's, and as for her skin, well, it didn't come within miles of Lillian Gish or even Jetta Goudal.

During the next seven years I wanted to get married some eight or nine times, perhaps ten if you want to count the girl behind the cash register in the chop suey joint where I used to take my dates. I am not counting her because our intimacy never advanced beyond her laconic "Seventy out of one, thank you" and my gulped "Thank *you*" as I took my change. She was a girl, though, and if she had been interested in playing her cards right, she could have led me to the altar, just as easily as the other nine. None of them did, however, and I don't think I am flattering myself when I say that at least two of those girls wanted me as much as I wanted them. Somewhere, something would happen to knock the whole business out of the clouds into the Cold-Hard-Facts Department and once again I was back in circulation.



SHE TOLD ME TO USE MY HANDKERCHIEF

I used to worry about this quite a lot because I could see myself, at nineteen, a man hungry for love, anxious to get married, and yet marching down the years bitter, lonely, and unloved, like Emil Jannings tramping the snow before the final fade-out. I did the obvious things, of course, but a complete check-up showed that my breath was pure, my shirts went to the laundry often enough, and I spent as much money on dates as the next man.

IT may have been that I was the introspective type, or perhaps it was merely that being a writer, I spent a good deal of time thinking about people's motives, but at any rate, on looking back to my first love, the girl who minded both her mother's newsstand and my running nose, I began to see a certain pattern in my relationship with all the girls I had been crazy about. I was beginning to sense dimly what was wrong. Being nothing if not chivalrous, I refused for years to believe what was beginning to look like an inescapable truth, namely, that the fault was not mine.

In 1934, when I was twenty-one years old, I thought I wanted to be a lawyer and, since I was working during the day, I started to go to law school at night. I was assigned a seat next to a girl and promptly fell in love with her. She lived in (Continued on page 68)



I WENT AROUND IN A FOG FOR SIX MONTHS



Chic head-line

Flowers, with love

By telegraph through your florist, Glamour's own new flower designs make expressive Valentines

DANIELSON



Sweetheart roses, tiny and pink, with rose geranium leaves. A corsage to say it the old-fashioned way



Spring posies—yellow jonquils, lavender sweet peas. A blithe Spring memento of a young man's special fancy



Vivid iris, in a delicate fountain of lilies-of-the-valley. They speak for a man who loves The Different



Shaded carnations, flushing from shell to ruby, backed by lemon verbena leaves. From a man with Fashion Flair to girl with same



Flashing roses, yellow and red, boldly to say "I love you." Exaggerated boutonnière, sharply chic against dark locks or fabrics

Back-sliding bonnet, left, *the* head-line to pamper a pompadour, set off a fair young brow. Fashioned of straw as gold as Spring sunshine and flanged in navy maline that loops up into a fetching bow. A wonderful hat for little money



JACKIE COOGAN, HAREM-SCAREM BETTY GRABLE



BOB FOULK, WITH "BALLERINA" BETTE DAVIS





Charlie Gives a Party

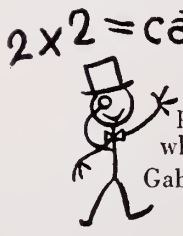
The Stars dress up as Their childhood heroes and heroines

EVERYDAY Hollywood life is most people's idea of a wonderful party—so that Hollywood's idea of a party is something to astound the mind and make faint the heart. Now Hollywood's cleverest party-thrower is slim, sparse-haired, double-voiced Edgar Bergen. His last party, by all odds his best, was held at the Lakeside Golf Club which was transformed for the occasion into Charlie McCarthy's District School No. 10. Charlie himself sold lemonade at 1¢ a glass, "with lemon, 3¢."

Guests were invited to come as their first childhood aspirations. The results were wondrous to behold. Stars came as motormen, conductors, dancers, ladies of the harem, sultans, football players, cops, weight-lifters and Tahitians.

Jackie Coogan, as an African potentate, squired around his ex-wife, Betty Grable, veiled as one of the Sultan's favorites. Andy Devine was dressed as the Sultan because, as he explained, it was the only costume that would fit him.

Bette Davis showed up as a ballet dancer; columnist Jimmie Fidler, as a train engineer with an oil can; Guy Kibbee as Benjamin Franklin; Gracie Allen came as a French maid, talking to herself; Wilkie Mahoney as the bobbing front end of a horse, with a sign which read "I've *always* wanted to play the *front* end." The most original surprise of the evening was Mr. and Mrs. Chester Morris who came masked as their "childhood aspirations," Clark Gable and Carole Lombard.





MR. AND MRS.—CHESTER MORRIS, DICK POWELL (JOAN BLONDELL)



ROZ ("GREAT HOSTESS") RUSSELL AND HER PRIZE



GRACIE ALLEN AND JEAN HERSHOLT. NOBODY HOM

PAAL



The hosts, McCarthy and Bergen, who wanted to be magicians



A calendar for a vacation job-hunt





The secret of getting anything (well, almost anything) is to get there first. Ergo, smart Career Girls beat June to the draw by job-hunting on Spring vacation. Herewith is a month's preparation for the Big Push by one Miss X, a shining example to follow

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1 Once upon a time there was a would-be Career Girl named Miss X. All through college she pointed towards a carcer. Four months before graduation, she decided to get the jump on other Career Girls by job-hunting in the Spring.
2 The next day being Sunday, a natural day for reverie, she began to map out a scientific campaign to crack New York. She listed all the jobs she would like to have, and her qualifications for each one.	**3**  The next day, at her first free hour, she talked it over with her favorite prof.	**4** He was a wise old owl and told her how to use magazines, newspapers and the New York telephone book in the library to get all the names and addresses of the firms with jobs she was interested in. So she drew up an impressive list of Prospects.	**5**  Wednesday night she drafted and sent The Perfect Letter.	**6** Now that her letters requesting interviews were in the mail, she turned to the all-important preparation of autobiographical sketches and sample book. They had to be arrestingly original, yet constructive, concise and level-headed.	**7** She worked on her sample book again—neatly pasting in and labeling all her best writing efforts from the college paper (put in your own book samples of the kind of work you have done or want to do) and ideas for the new job.	**8**  She could *not* go in sweater and skirt.

9

A rainy Sunday! Perfect for Miss X's closet-inspection. She dragged everything out and gave it the gimlet eye. Verdict: New Spring wardrobe, hand-picked for job-hunting and careering later. You'll see it on pages 28, 29.

10



No. 1 purchase, a trig reefer above. You can see it and another on page 28.

11



She shopped Tuesday for a hat like this. A demure little sailor in white or navy. Others, pages 54, 55.

12



Next day, came her job-hunting Classic. Two to inspire you are on the next page.

13



On Thursday, a Pretty Dress to go from business to pleasure. Page 29.

14

Miss X, with enviable thoroughness, took inventory this night of lingerie, handbags, shoes, stockings, gloves. No rag-tag or bob-tail about her! She knew what self-confidence springs from feeling "right" from skin, out.

15



Shoes, she knows, can spell Life or Death. She shopped minutely for comfort plus chic above. Also, pages 48, 49, 66.

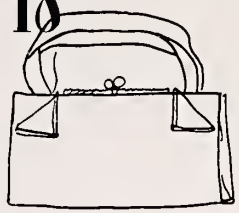
16

Sunday again, a whole day to plan her Manhattan hegira. She listed addresses in her Little Black Book that was to be her job-hunting bible, budgeted her time, money; calculated her chances.

17

A big day, this, for the smart Miss X. In the campus mail box, she found heaps of letters from N.Y.C.! She sorted answers—ten yesses, five noes; listed the "yesses" in her omniscient Little Black Book.

18



She shopped today for a navy bag, smart but capacious; gloves, three pair of hose.

19

Just for perfection, she bought new pj's, two new slips, not forgetting a girdle. Rest of the day she spent collecting letters of recommendation from her major profs which she requested days ago.

20

She hated to lose her plumb-line locks, but she knew executives frowned upon them. So Thursday afternoon she went to a beauty shop with a *Glamour*, opened to page 44, in hand. A chic coiffure resulted.

21

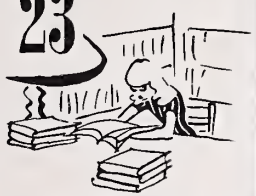
Her new hair-do inspired her to a whole beauty campaign—never a bad idea. She began drinking lots of water, working on her figure, brushing her hair and reverently using a complexion brush.

22



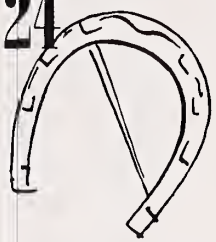
Her last Important Purchase was a sleek navy suit, like the one shown on page 29.

23



She waked up too late to go to church and had a lazy day. She did pore over the *Times* to get a taste of what was coming.

24



One more trip to town to buy a piece of costume jewelry. Lots of it on page 64.

25

On this day she made a final trip to the library to take notes on the jobs she has in mind—the terminology, job-structure, and especially the salary a beginner can ask in each particular job.

26



Smartest trick yet: She interviewed a downtown department store executive to try out her interviewing technique.

27

Her interview a success, it gave her that necessary confidence to tackle New York. That night she went to the Spring formal and Joe, the lamb, sent orchids. Then she entrained, bound for Adventure.

28



Epilogue: Miss X got a job, used her clothes for careering!

★

CLOTHES ON THE MAKE



RECKON ON A REEFER

Pair of loves. Left, fitted navy Botany wool, ship-shape with skipper lapel stars, sleeve insignia. "Lassie Maid" made. $16.95. Oppenheim Collins, New York

A real reefer find, right, at this price. Shetland wool cut sleek as a seal. Two sextets of buttons, a pocket quartet. $10.95. Gimbel's, New York



COUNT ON A CLASSIC

Two smooth proposals. Brookmeade classic in wool-and-rayon gabardine, left. Saddle-stitched detail, cardigan neckline. $10.95. McCreery's, New York

"Ann Sutton" shirtwaist classic, right, pocket spread-eagled in tinsel, thrives on wear-and-tear. In rayon crêpe, $5.94. At Macy's, New York

FOR YOUR NEW JOB



DRESSY DRESS, YES

**To go from job-hunting to dinner-date.
Left, gold polka-dot dress,
Celanese rayon crêpe; gold wool jacket.
$14.95. Lord and Taylor, New York**

**Simple sheath of rayon crêpe, right,
in that flatterer, honey beige.
T-square tucks converging at bosom,
nail-studded belt. $7.47. Macy's, New York**



A SUIT, OF COURSE

**Two good for the money. Left,
slim-jim cardigan jacket and gored skirt,
of Springtime navy twill. About $20.
Oppenheim Collins, New York**

**Casual little "Kent Park" suit, right,
of blue worsted rayon twill.
Airy jacket tied fliply to fore, gored skirt.
$10.95. Gimbel's, New York**

OTHER STORES CARRYING THESE FASHIONS, PAGE 74



SPRING SUIT
IN GRAY FLANNEL

Rising Star Fashions*

Soft-shouldered

The woman's touch is rife this Spring, daring to trifle with even man-tailored coats and suits. Left, it works its charm on a little suit of gray men's-wear flannel. Front-and-back box-pleated skirt and soft-shouldered, tube jacket. $19.95

1. Lady lines that hint, not hug, the figure, in a covert reefer lifted from 1900's duster. A shade like the ghost of *café au lait* with round, white piqué collar. Gentled shoulders. $22.95

2. Wide-flung revers, burlesquing a man's even to the exaggerated notch, in a wool-and-rayon suit of Glenurquhart plaid. The new hip-bone jacket paired with a skirt flatteringly—and femininely—pleated all around. $17.95

3. Twin-flap pockets for a distaff slant on a male stand-by. Four sprout on this fitted coat of gray men's-wear flannel with eased-off shoulders. Buttons high to Peter Pan collar. $22.95

• Other stores carrying these fashions, page 74

*REGISTERED TRADE-MARK



1. LADY LINES IN A COVERT REEFER



2. WIDE-FLUNG REVERS ON PLAID SUIT



3. TWIN-FLAP POCKETS ON FLANNEL COAT

ALL RISING STAR FASHIONS* SHOWN IN THIS ISSUE, AVAILABLE AT:

Young New Yorker Shop at
Lord and Taylor, New York
Hutzler Brothers, Baltimore
Carson Pirie Scott, Chicago
Manhattan Shop, Hartford, Conn.
Nancy's, Hollywood
Gimbel Bros., Philadelphia
Kaufmann's, Pittsburgh
The Addis Co., Syracuse
Forester's Inc., Waterbury, Conn.

PHOTOGRAPH ON FACING PAGE BY KURT SCHELLING

"What can he see in her?"

Wherein a man writes his own "How do I love thee, let me count the ways" to his twentieth-century love, a career woman

My dear,

Last night you told me about the remark Mrs. W. is supposed to have made about you and me. "That nice substantial man," you said she said of me, "what can he see in her?" meaning you. And she went on, you said, to talk of your hats, and your clothes and the way you wear your hair and the color of it...but mostly about what she called your silly job.



You laughed when you told me about it, and I laughed too. But I got to thinking about it, and it made me mad, because the more I thought of it, the more I thought too about what I do see in you. It seems to me that the very things I like most about you are just the things that Mrs. W. criticized...but more important than that...all of these things seem tied in with your job.

You do see what I am trying to say, don't you? That I find your charms truly integral parts of your being a career woman. Because the more I think of it, the more I'm convinced that your hats, your clothes, the way you wear your hair, that so important career of yours are all manifestations of ageless, unchanging, fundamental values...twentieth century expressions of character and courage and wisdom and femininity... the qualities that have made the great women of every age great.



It seems to me that though I can quarrel in a mild sort of personal way with Mrs. W.'s specific criticisms, I am really at odds with the point of view behind those criticisms. For it's a point of view that many women who do not work have about women who do. I think it is high time that the husband of one of these so-called career women came forward and spoke his piece. This, my darling, is one of them talking, for the benefit of all the Mrs. W.s of this world.

Well, let's look at the specific criticisms first. Take your hats. I know women are always saying that men don't like silly hats. I don't think that's quite true...I think it's wholly a matter of who wears them. For instance, you and girls like you look young and frivolous in hats that are all veils and flowers and no substance. Perhaps it's because career women have to know about new fashions and how to wear them. All I know is that I saw Mrs. W. in such a hat once and she looked as though she'd put it on backwards. Or take turbans. I happen to think you and girls like you look more like Hedy Lamarr in turbans, than like Sabu, the Elephant Boy (as do some people I could mention).





Then there are your clothes. I hope I'll always be amazed at the way you can, as you call it "change your type." I think you are wonderful in spike heels and what I call a pretty dress. But I admire you



A SYMBOL OF YOUR TIMES

just as much, maybe even more in that symbol of your life and times... a costume that consists of a crazy little hat, a trim little suit and those low-heeled shoes (you know the ones I think look like dancing slippers). No matter how severe the suit may be, you always manage to look like a bright young girl in them...or maybe like a pretty, modern George Sand...but you never look mannish. I notice the shoes particularly because when the Mrs. W. Type takes to what they call "walking shoes," they simply look like females with tired feet.



TIRED FEET

Now about that job. I think a lot of men like me, married to girls like you, are still timid about the subject of our wives' jobs. But I'm going to try to be honest about this for once, and I'll thank you not to throw it up in my face the next time you're mad at me.

When I think of you and your job and your attitude toward it, I can't help thinking of my great-grandmother who went out to Oregon when she was seventeen. From what I've heard of her, she was every bit as good as my great-grandfather at heading for new horizons, helping to clear forests, irrigate land, build a log house, OR fight the Indians. She could hold a musket as level as any man, and shoot a red or white marauder as calmly as Olivia de Havilland in a Warner Bros. picture. She could do all these things without fuss or fainting.

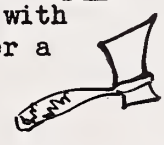


But she would cry with disappointment that someone had tipped over the rain barrel in which she had saved water to make her hair softly shiny, or if the shipment of blue calico to match her eyes hadn't come through in time for a settler's shindig.



Well, I'm not exactly saying that you are a pioneer woman or that working in Rockefeller Center is like fighting your way over the Oregon trail. But I'm saying something like that, maudlin as it may sound. Today's new horizons may be purely social or economic ones, seemingly far removed from the clearly defined terrors of settling the West. Today's marauders may be business worries or the loss of a job, or the complexities of the world's sickness. But they are there to trouble the heart and weary the brain.

What I'm trying to say is that today's MAN can take some comfort in facing them if his wife is the kind who makes it her business to look at them, try to understand and face them, just as the pioneer's wife made it her business to know how to reload a musket or recognize an Indian war signal. And I think today's career woman is that kind...the woman of her age, recognizing the perils of that age, facing them honestly and with only an intelligent reasoning fear...but just as ready to weep over a new dress that doesn't come in time for an opening, as our great-grandmothers wept over blue calico that came too late.



THE AXE... OR HOW TO LOSE A JOB

Well...these are some of the reasons why I think you're wonderful. Frankly, there are a lot more...and frankly, there are a lot of things I disapprove of in you. But this is supposed to be a love letter of a sort, so I'll close on the proper note if possible. I love you for your attitude toward amour...you know, amour, darling... I'm glad that men like you, but I'm glad that you don't take advantage of the fact...particularly that you discovered for yourself what a shoddy business it is being a femme fatale. At least, as far as I can see you're not trying to be one.

In brief, my love - you are...my love



Your husband



GREEN

GLAMOUR FORECASTS

Box coat, left, in crisp-cut Shetland wool. Recurrent as Spring for its seasonless, plumb-lined chic. Backbone of a young blood's wardrobe. About $20. B. Altman, New York. Immortal pork-pie hat

Dressmaker coat, center, softly worked in newly important navy twill, pockets perched high. Ideal backdrop for furs and Spring posies. $22.95. Lord and Taylor, New York. Kettle-brim sailor

Little navy suit, right, emblem of Spring. Longer cheviot jacket with detachable "gold" anchors on its piqué collar. Box pleats in the straight-line skirt. $19.95. B. Altman, New York. Sailor beret





Guardsman reefer, above, new face on a year-in, year-out love. Kid mohair-and-wool Kenpaca plaid cut in at waist with full guardsman back, scimitar pockets. $25. Saks-34th St., New York

Trumpet coat, right, a dress-up piece. White piqué-collared navy twill, fitted-and-flared to make a fetish of your figure. $29.95. Toyo skimmer. Both are at Lord and Taylor, New York

Lean-lined suit, lower right, in the heralded mock-mannish vein. Worsted Glenurquhart plaid. Hip-hugging, flap-pocketed jacket; skirt with kick-pleat. $25. At Neiman Marcus in Dallas

OTHER STORES CARRYING THESE FASHIONS, ON PAGE 74


You can

help yourself to beauty

Beginning with your bath, here starts a twelve-page portfolio of beauty for you



DO you know how to take a bath? Of course you do—you take them every day. But do you know what kind of a bath you take? Here is *Glamour's* quick review of the four kinds of baths you ought to know *how* to take. Notice we give short shift to the shower, feeling it is more of a reviver than a cleaner. But if you are an addict, just apply as many as you can of the principles mentioned below.



Four kinds of baths? Yes! The five-minute "Saturday night" (get-clean variety that is a "must" every night); the ten-minute relaxing bath; the five-minute pepping-up, friction-rub bath; and the ego-building luxury bath in which you spend a full fifteen minutes and lots of sweet-smelling preparations.

First, the get-clean bath. Its "musts" are: a water softener; a soap bought for its blandness; a long-handled body brush; a hand brush (it works on ankle bones, heels, elbows and knuckles); a large enough, sturdy towel. Its often left-undone details are: cleansing cream on the face; pumice for calluses and persistent grime; cold water on the face and chest as a finish; *thorough* drying; an after-bath lotion; a fastidious use of deodorants or non-perspirants. Elapsed time: five minutes.

Two, the "Heaven-give-me-rest" bath. After the get-clean bath, run a tubful of fresh water, add softener, and one of those bath oils that are balm to the nose *and* the spirit. Now lie back and relax, *with* a bath pillow and *without* something to read. Next, dry and leisurely apply creamy after-bath lotion. Do not hurry . . . even in "slow motion," all this should take only ten minutes.



Third, the "eye-opener" bath for a pick-up. Certainly the clean-up bath first and then the Spartan treatment. Stand up, rub Epsom salts or some other friction salt rub all over your wet body. Now a cool shower. Out quickly, dry quickly and douse yourself with Cologne or light toilet water to arouse the last sluggish corpuscles. Finish off with a dusting or talcum powder. Elapsed time: five minutes.



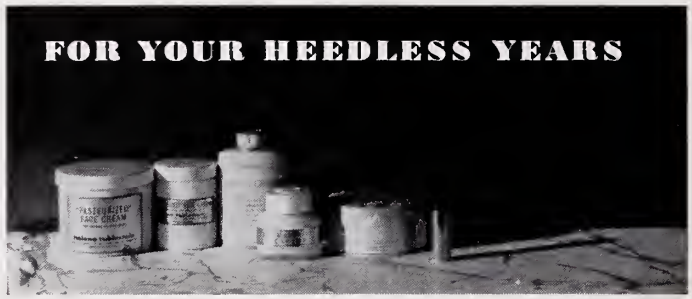
Last, there is the luxury bath. With the tub full of bubbles or foam or "milk," with a room pleasantly soothing from the fragrance in the tub, and with the most complete assortment of luxuries (down powder puffs, body sachets, eye pads and luscious after-bath creams), give yourself fifteen minutes of "mink coat atmosphere" in your own bathroom.

Specifically: Dry skins need almond oil or oil rub, and dry skin patches need protective creams, before bathing. Brushing removes and helps to correct that layer of dry skin on legs. Oily skins need all-over Cologne treatment after the tub. So much for cleanliness. Now turn to the following ten pages. Learn new ways to help your face, figure, and allure.



Your face is your fortune

Yearly budgets to keep it from costing one



THERE'S just no getting around it. Life's more fun if you're pretty. What if all those Fairy Godmothers weren't hanging around to make you a Great Beauty when you came into the world? You still have your native feminine wit, haven't you? And *Glamour?* And a beauty counter? You can *still* make your face your fortune, and it won't cost you one, either!

Helena Rubinstein, who conducts an eminent Fifth Avenue beauty salon, has worked out three sure-fire cosmetic budgets to take the hit-or-miss out of beauty-buying, a woman's favorite market for hitting-and-missing. Somehow, a woman just can't resist those little magic bottles and jars regardless of whether they're right for her. A sixteen-year-old loves to buy rich emollient oil, which she needs about as much as she needs crutches, whereas an older woman, perhaps, may not realize that's exactly what she *does* need.

On the basis of age, which is the important factor determining what cosmetics a woman should have, Madame Rubinstein has set down the beauty aids actually necessary to beauty.

This cosmetic budget sweeps aside all non-essentials, all waste, with the result that every precious dollar spent shows up in your pretty face. And how much does it cost to keep beautiful this cosmetic budget way? Very little indeed. If you're between sixteen and twenty-five, it costs *3 cents a day;* between twenty-five and forty, *5 cents a day;* between forty and upward, *10 cents a day.* At right, we list the items each age group needs. Please write us if you want to know more about these products.

Three cents a day

4 "First Steps to Beauty"
2 "Pasteurized" Face Cream
1 Town & Country Make-up Film
2 Apple Blossom Face Powder
3 Debsticks (for cheeks—lips)

Extras

1 Aquacade Foundation Lotion
1 Waterproof Mascara
1 Special Cream Masque

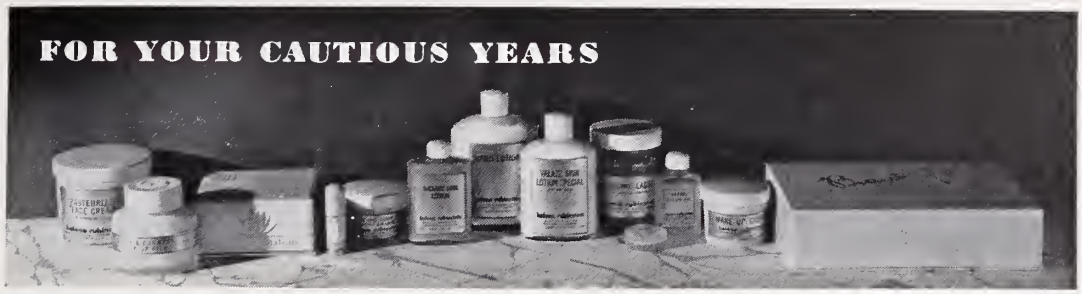


FROM sixteen to twenty-five are heedless years because they're blooming years. No matter what you do to your face or don't do to your face, you're apt to get away with it—at the time. But as you sow, little one, so shall you reap. One thing more—no cosmetic can make you lovely at any age unless you do your part—cleanliness inside and outside, exercise, and a vitamin-packed diet.

For this age, Madame Rubinstein recommends "First Steps to Beauty," a package containing Pasteurized Face Cream to cleanse and soften your skin, and Beauty Grains—wonderful for that face-scrubbing young skins thrive on. Then a Make-up Film for a creamy powder base, Apple Blossom Face Powder, light and fine, and Debstick lipsticks. For the months you're flush, Madame Rubinstein lists intriguing "extras" to add to your glamour.

Buoyant young faces, to Madame Rubinstein's mind, are attractive without rouge. But if you want roses in your cheeks, put them there with your Debstick. It smooths on like cream rouge.

This year's supply of cosmetics, $11.30—3 cents a day. That's little enough for a year's beauty, yes?



Ten cents a day

- **4 "Pasteurized" Face Cream**
- **1 Radiant Skin Lotion**
- **2 Town & Country Make-up Film**
- **2 Town & Country Night Cream**
- **2 Georgine Lactee**
- **1 Beautilift Masque**
- **2 Wake-up Cream**
- **2 Valaze Skin Lotion Special**
- **2 Water Lily Face Powder**
- **2 Rouge en Creme**
- **3 Lipsticks**
- **1 Hand Lotion**
- **1 Herbal Eyelid Oil**

Extras

- **1 Town & Country Make-up**
- **1 Luminous Eye Shadow**
- **2 Body-Smooth**



FROM forty on, the cautious years, are the years your complexion needs the most attention and money—and, thanks to the law of averages, they are the years you'll have the most time and money to give it. If you live a hard-paced city life, you should start pampering your skin much sooner. It breaks down quickly under strain.

The woman of forty still uses the same fundamentals for a healthy complexion as the girl of sixteen, but she adds to it a number of rich creams and skin fresheners to help her fight off skin dryness, lines and slack muscles that come with the years. With an unwavering beauty routine, she can long preserve her youthful freshness. Madame Rubinstein also lists some glamour "extras" for her.

Despite the length of the list, these cosmetics come to only $34.75 for the year—10 cents a day, a small price for the comfortable assurance that your money is buying real beauty aid, not optimism.



Five cents a day

- **4 "Pasteurized" Face Cream**
- **2 Town & Country Make-up Film**
- **3 Town & Country Night Cream**
- **1 Radiant Skin Lotion**
- **1 Beauty Grains**
- **2 Apple Blossom Face Powder**
- **1 Rouge en Creme**
- **3 Lipsticks**
- **1 Waterproof Mascara**

Extras

- **2 Herbal Masque**
- **1 Aquacade Foundation Lotion**
- **1 Herbal Hand Lotion**

DURING the vigilant years, those from twenty-five to forty, you not only keep your beauty blossoming, but you form the beauty habits that will see you to graceful, fresh-skinned middle-age. At twenty-five, it's wise to add an emollient night cream and skin freshener to your earlier list. The night cream staves off incipient wrinkles, while the mild freshener helps keep your skin fine-textured. From now on, you're privileged to have such beauty-making "extras" as masque cream and hand lotion—all for $18 a year, 5 cents a day and, remember, not a penny gone astray.



An action exercise

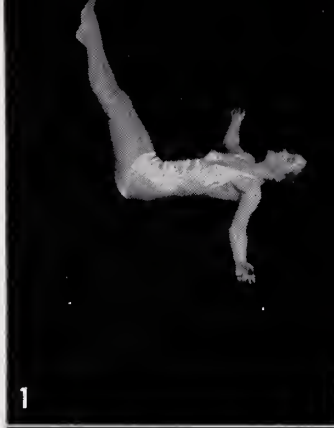
A new use for an old child's toy —illustrating a reducing exercise

REMEMBER the cut-out "movies" we used to flip through our fingers as children? Usually someone booting someone else in the pants. Well, here's a new use to put "movies" to with just as much fun and more education—a demonstration of how to reduce stomach and hips.

First, cut each picture out separately and put them in order beginning with Number 1 through 41. Second, after you have correctly assembled the pictures, hold them tightly at the bottom and flip them with the other hand.

In this way, you see a complete, graphic, moving illustration of the girl going through the exercise in exactly the right way. No chance here for misunderstanding directions —if you get confused, you have only to run off your private movie projector again.

This exercise is particularly effective for the stomach and waistline; also for doing away with the fat bumps at the top of the thighs. It is also effective for fat that accumulates behind the hip bone. To vary the exercise occasionally, try going through it with the knees bent.








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Forty-eight ways to



For the eyes

Eyes, those much-touted windows of the soul, are too often regarded as objects to see out of, rather than objects to look into. To make them highlights of your face, try the following ways and means:

All eyes need a thorough washing daily. Keep solutions of boric acid or salt water or a prepared eye-wash on your bathroom shelf and use it faithfully. You'll surprise yourself with your bright sparklers

All eyes need exercise—best wrinkle-chaser (but also use eye-cream) and eye-rester we know. Look sharply up, down, right, left, several times a day

Deep-set eyes improve markedly with proper make-up. Tweeze brows *in* toward bridge of nose. Remove *outer* point and few from lower edge. Comb brows *down* at outer corner to achieve arch. Carry eye-shadow along thin edge of lid to reduce reflection

Down-slanting eyes need brow brushed *downward* at nose side, *upward* at outer edge to achieve straight line. Apply eye-shadow in thin line at nose corner straight across to outer corner

Close-set eyes need hairs removed at *inner* eye-brows, extended by pencil *beyond* outer brows. Eye-shadow is heaviest at *outer* corner, blended *upward*

Protruding lids need *lighter* eye-shadow along bone just under eyebrow, shading to deep shadow at lid

"Natural" eyebrows—use both brown and black pencils with tiny strokes, brushing afterwards

"Natural" mascara—choose color close to color of own lashes. Wash brush to avoid "gummy" look

"Natural" eye-shadow—mix it first in palm of hand so it will smooth on unobtrusively thin

Best-tweezed brows—keep moist with astringent

What it takes

Seven items: Eye-wash, eye-cream, pair of tweezers, eye-shadow, two brow pencils, mascara, brow brush



For the hands

Hands, to be attractive, need more than bright paint on the nails. They need constant grooming and such illusional tricks as we mention below. They also need exercise for grace and flexibility. Achieve it by clenching and stretching them often

Dry hands need extra-heavy lotion, extra often, and oily cream at night to keep soft and smooth

Moist hands need massage to stimulate circulation. To correct them momentarily, carry in your purse a few cleansing tissues freely sprinkled with powder

Stubby fingers need long fingernails, pale polish to tips. Small rings, dainty bracelets or watch

Too long fingers need shorter nails, with bright polish, uncovered moons and tips. Chunky jewelry

Scrawny hands need broad nails to avoid "claw" look; pale polish, little jewelry. Nightly oil massage

Broad hands need oval-shaped nails, medium-toned polish. Longish rings, no bracelets. For special occasions, try a faint line of dark foundation cream along outer edges of each hand to minimize

Long or brittle nails are much stronger if not filed close at corners, which weakens their base

Split nails need nightly application of special nail cream or oil to supplement natural oil

Stubborn cuticle needs nightly cuticle cream and gentle pushing with a fingertip after each hand-washing. Stubbornest cuticle *never* needs cutting

Stubborn polish stains can be removed with pumice

Healthy nails need frequent and vigorous buffing

Nail polish, to wear long and well, needs an oily base first. Never apply polish over wet polish

What it takes

Nine items: Lotion, emery board, orange stick, polish and base, oily remover; nail, cuticle cream; buffer

improve on nature

Prescriptions for beauty





For the lips

Your lips, more easily than any other feature, lend themselves to shaping, molding and general improvement. You can *make* your lips perfect. Lipstick, that three-way weapon, can shape up the natural contour of the lips, change faulty shapes for the better and add gaiety to your face

Use a flat-edged lip-brush for clean, smooth application of lipstick and start with lips minus all trace of previous make-up

Practice outlining a wider outer edge at the corners of your lips with your brush if your mouth is too "rosebuddish." A few attempts and you'll find the shape that is most flattering to you

A too-wide mouth shouldn't carry the full color strength of the lipstick to the corners. Let it "fade out" to make it look smaller

Lip pomade should be used for lips that are easily chapped or too dry—and always apply a cream after soap and water washing

To avoid getting lipstick on the teeth, press a piece of cleansing tissue firmly between your lips in order to remove excess lipstick

A smudge—a "slip of the brush" if not too heavy, can be removed entirely by a quick "wipe" *into* the lip with the little finger

Remember—dark shades of lipstick *emphasize* the contours of the mouth. If yours is too large, stick to less bold tints

Best color results are achieved with the use of at least two shades of lipstick. One for day—whether at home or at the office, and one for evening—for the glare of night lights and the stares of your public. Blend both with your costume and skin coloring

What it takes

Lip cleansing pads, lip-brush, cleansing tissue, hand mirror, softening cream, pomade, two lipsticks

For the skin

Your skin is what you make it. How it looks and feels begins with your eating and drinking habits, develops with cleanliness and the care you give it, and blooms under a wise routine

There are creams and creams. Even if your skin is normal, it needs a minimum of three—cleanser, night cream and powder base

Oily skin needs, in addition, a skin freshener or astringent after cleansing

Skin is sometimes dry on the cheeks, oily at the nostrils and hair-line. If you have this problem, treat the spots locally with cream and astringent

Sluggish, lifeless skin needs a very soft complexion brush, used with soap and water

Always start your make-up with a clean face.

Powder is a shine remover, not a coloring agent. Skin tone shows through even the heaviest powder, so don't try to "fake" your coloring with it

A foundation, cream or lotion, is a *must* for staying power and smooth make-up

A powder brush is the *only* way to remove excess powder without blotching

Wide faces look narrower when rouge is applied in toward nose and below eyes

Narrow faces look wider when rouge is applied at outer cheek bones and carried toward upper part of ear. Difficult but worth learning to do

Long faces look shorter when rouge is blended horizontally on the cheeks

Short faces look longer when rouge is blended in softly vertical line down the cheek at back

What it takes

Soap, complexion brush, your type of special cream, cleansing cream, night cream, foundation

Type yourself – by contour, by color

A new hair-do is as tonic as a new hat. Here are six chic "coifs," each keyed to a face structure. Let your face be your guide—and, picture in hand, hie to a hairdresser

DO try a new, sound color make-up with a new hair-do

DON'T wear deep blue-reds if you're blonde. Use lighter make-up shades, nail polish

DO use a light hand on the rouge if you are a blonde

DON'T leave rouge-edges

DO use gray or blue-green shadow if you're blue-eyed

DON'T be afraid of make-up with a yellow base if red-headed. It complements your hair

DO dramatize a creamy blond skin by a slightly darker foundation and powder

DON'T wear dark shadow if eyes are light

DO, if you're a redhead, tone down a florid complexion with creamy make-up

DON'T use brassy reds if you're blonde



DO use the blue-red or true-red tones if brunette. Wear vivid make-up, even veering to the exotic

DO see your lips and nails as two parts of one color picture. Keep the colors blended

DON'T, if you're young, use exotic shades

DO choose your make-up according to your skin tone as well as color of hair

DO pick orangey rouge with red hair

DO try the new pinks and copper tones in spring nail polish

DON'T make up for daylight under yellow electric lights



DO make an ensemble of hair, face and costume—all sophisticated, or feminine

DON'T add rouge in night clubs. It often looks spotty

DO try mauve eye-shadow

DON'T highlight a prominent jawline. "Soften" with darker powder applied at outer cheek

DO remember, blue-reds are best for yellow night light, true-reds for white light

DON'T forget your neck needs make-up too

DON'T, if you're brunette, just buy "dark powder." Choose one with a rosy overtone. Buy one shade for day, darker for evening

COIFFURES FROM CLAIROL
DESIGNED BY EDDIE SENZ
COURTESY BETTER VISION INSTITUTE

One of these six coiffures is yours

Sense about scents



Here you can choose the perfume that exactly expresses "you"

	RED HEAD	BLONDE	BRUNETTE
 FLIRTATIOUS	DAY Belle de Jour-D'Orsay NIGHT Asuma-Coty	DAY Opening Night-Lelong NIGHT Moment Suprême-Patou	DAY Byzance-Grenoville NIGHT Shocking-Schiaparelli
DEMURE	DAY Old Spice-Shulton NIGHT Pink Party-Lenthérie	DAY Blue Grass-Arden NIGHT Crêpe de Chine-Millot	DAY Idéal-Houbigant NIGHT Vol de Nuit-Guerlain
 CAREER GIRL	DAY Hyacinth-Mary Chess NIGHT Amber-Charbert	DAY L'Aimant-Coty NIGHT Eve-Lili	DAY Miracle-Lenthéric NIGHT Scandal-Lanvin
 OUTDOOR	DAY Woodhue-Fabergé NIGHT Risqué-Leigh	DAY Suivez-moi-Varva NIGHT Nosegay-Dorothy Gray	DAY Tweed-Lenthéric NIGHT Chanel No. 5
 GOODY-GOODY	DAY White Lilac-Mary Chess NIGHT Dans la Nuit-Worth	DAY R.S.V.P.-Hudnut NIGHT L'Heure Bleue-Guerlain	DAY Djer Kiss perfume NIGHT Je Reviens-Worth
 HEY-HEY	DAY Town-Rubinstein NIGHT Carefree-Lelong	DAY Mais Oui-Bourjois NIGHT A Bientôt-Lenthéric	DAY Straw Hat-Fabergé NIGHT Drumbeat-Charbert
 SOPHISTICATE	DAY Tailspin-Lelong NIGHT Surrender-Ciro	DAY Tabac Blond-Caron NIGHT Nuit de Noël-Caron	DAY Danger-Ciro NIGHT Jet-Corday
 DIGNIFIED	DAY Tapestry-Mary Chess NIGHT Ave Maria-Matchabelli	DAY Bond Street-Yardley NIGHT Gardenia-Chanel	DAY For Her-Arden NIGHT Vega-Guerlain
 FEMME FATALE	DAY Tzigane-Corday NIGHT Shalimar-Guerlain	DAY Jabot-Lelong NIGHT Bellodgia-Caron	DAY Indiscret-Lelong NIGHT Arpège-Lanvin
 NO. 1 DEB	DAY Safari-Tussy NIGHT Joy-Patou	DAY Aphrodisia-Fabergé NIGHT Impromptu-Lelong	DAY Glamour-Chanel NIGHT Infanta-Matchabelli



SANDERS

Martinique make-up

So that faces may reflect the current fervor for Hot Country fashions, Nina Nestor presents a tropical, sun-kissed make-up called "Martinique." Above, two girls wearing the honey-beige powder and slashing blue-red lipstick of "Martinique" find the same colors on the palette of Bernard LaMotte, famous French artist. In the background are M. LaMotte's new tropical murals. Coiffures and make-up, Lord and Taylor Beauty Shop, New York

IT'S A MAN'S WORLD

Feminine shoes borrow masculine leathers, finishes, styles



Bow pump with a snub-toe. "Magic Stride" in antiqued calf; good-looking, and a good walking heel. Under $6



Modified moccasin, acme of masculine ease, in the distaff version. Suède-fringed calf "De Liso Deb." $8.75



High-riding step-in of suède, fits as if it grew on your foot. Fringed panel. $8.95. Arnold Constable, New York



Another moccasin—this one is wall-toed, V-throated. Gabardine "Heel Latch," with calf heel, toe and bow. $6



Moccasin influence again in sleek Calcutta lizard. "Fanchon" slip-on, with Cuban heel, perked up by a bow. $6.75



Spectator shoe, unchallenged classic in soft calf. $6.95. Leather laces, fifteen cents. Stetson Shoe Shops, New York

The cause of it all, left, man's moccasin, snug-fitting in antiqued Domac leather. $5. Wanamaker's, New York. Its identical, feminine twin, right. $5. B. Altman, New York

GREEN



Blunt-toed pump, calf and suède, side-walled vamp with gold bead glitter. $5.98. Ansonia Shoe Shops, New York



Monk shoe filched from a man's shoe bag. Antiqued calf "Foot-Step," wedge heel. $6.50. Foot Saver Shop, New York

FOR OTHER STORES CARRYING THESE SHOES, TURN TO PAGE 74



YOUR TOWN

Notes on the Spring season in Hollywood—what the stars are wearing and doing

HOLLYWOOD has taken off its flu mask and is back at work. The girl to watch is Ingrid Bergman, soon to be seen (with Warner Baxter and Susan Hayward) in Columbia's "Legacy," a "sleeper" or low-budget picture which turned out surprisingly well. Ingrid is also in "Rage in Heaven" with Robert Montgomery.

Olivia de Havilland, who was brought back from a Santa Fé première of "The Santa Fé Trail" because of an inflamed appendix, has been staying at the home of Geraldine Fitzgerald. Miss Fitzgerald had cook trouble just before Olivia's arrival and wasn't able to fill in with another.

So all her friends in Hollywood took turns sending them their own cooks—with the result that nowhere in town was there such a varied cuisine as at the Fitzgerald home. Viennese, French, Chinese, Japanese and Hungarian cookery rotated at their table. Everybody enjoyed this epicurean splurge so much that there is a rapidly growing movement afoot to exchange cooks on an old-fashioned lending library basis.

FASHION note: Irene Dunne, who is passionately fond of red, always wanted a red coat and was never able to wear one because of her clashing auburn hair. She now owns three scarlet coats, blotting out her hair with black jersey turbans.

According to our spy at Flato, the jeweler, Barbara Hutton's gift of shirt studs and cuff links to Cary Grant was the most expensive and beautiful ever made to order. Something to do with gobs of emeralds completely surrounded by diamonds.

Best hoax of recent months was the one Roz Russell put over on Cary Grant. Roz suddenly appeared on Grant's "Penny Serenade" set, with a heartbreaking tale about a broke assistant director, out of work for years, who needed funds, etc. Grant forked over $25. Two hours later he was called to the Russell set where cast and crew were having a party on his money. Signs plastered all over read: "While Grant Works, We Eat," "Financially Embarrassed? See Grant—The Poor Man's Friend. No Co-Signers, No Questions, NO LOANS!" Grant was offered a drink . . . and accepted it.

Every so often a new designer hits Hollywood and has everyone singing her praises. Latest hymns are for a young lady called Monica who, for a time, was the first assistant to Irene. At a Sam Goldwyn party, Mary Martin wore one of her creations and stopped the show with a dinner dress called "Once Upon A Time"—a long, fitted jacket of moss green faille over a perfectly straight black velvet skirt. On the front of the jacket, there was a startling spray of huge pink roses on long, long stems.

ALAN MOWBRAY, who is working with Merle Oberon in "That Uncertain Feeling," has that uncertain feeling again. Some time ago, he made "There Goes My Heart" for Hal Roach. In it, he played the part of a correspondence school chiropractor whose lessons had only gone far enough for him to get people into knots but not out of them. As a result he received all kinds of protest letters from the Chiropractors' Association, a national organization. In his current picture, he is playing a psychoanalyst—another spoofing rôle—and he is worrying now about the reaction of the American Medical Association, a touchy lot.

Carole Lombard, who likes to throw crazy parties, found that nearly everyone has a yen to play a musical instrument. So when she gave a dinner for the cast of "Mr. and Mrs. Smith," guests arrived to find a collection of bull fiddles, snare drums and horns. The jam session that ensued would not have made Count Basie look to his laurels, but it did delay dinner until 12:15 a.m. while the music-starved (Continued on page 69)

FRED ASTAIRE

The spring-muscled, graceful dancing star of half a dozen films poses for another in the series of *Glamour* color portraits.

The lithe Mr. Astaire is currently featured in the Paramount production of "Second Chorus."

With him, for the first time in a dancing and singing rôle, is Miss Paulette Goddard, now appearing in "North West Mounted Police," a Technicolor picture

ERIC CARPENTER



Lion's share of chic

at little lamb prices — each under $13



Spring meeting: gay red print dress of rayon crêpe, redingote of soft navy wool. $12.95. Arnold Constable, New York

Spruce navy rayon sheer dress, with red and white yoke. Cadet jacket. $12.95. Lord and Taylor, New York



Cowl-necked rayon crêpe dress in navy, bolero with flaring piqué revers. $10.95. Franklin Simon, New York

"Gold" disc buttons on shirtwaist dress; unpressed pleats. Celanese rayon Jersanese in blue. $7.95. B. Altman, New York

Long jacket, velvet-piped and -buttoned; skirt in gold and blue Celanese rayon crêpe. $12.95. Arnold Constable, New York

FOR OTHER STORES, TURN TO PAGE 74

Bright and light straws

First wardrobe stimulants in five gay variations



Baku cartwheel swooped up to a Pike's Peak with tri-color bandeau to hug your head. $5.75. Bloomingdale's, New York



Cello-braid for a tiny flower basket hat, flowers peeking over brim. $2.95. Bloomingdale's, New York

GREEN



Milan hat in crocus pink, its brim rolled down from navy ribbon crown. Blue veil. $12.75. De Pinna, New York



Swiss braid sailor in white, topped with white lilacs and enmeshed in veiling. Fluted and feminine, tiny brim. Costs $10. Gimbel's, Pittsburgh

FOR OTHER STORES, TURN TO PAGE 74



Synthetic straw

Mite of a pillbox to wear forward and straight on. In the new réglisse—shining synthetic straw—with a whoosh of maline over all. Breeze-light, but well anchored in back with rayon grosgrain ribbon. In black, a wonderful foil for your early Spring prints

Best movie bets

Two fine

"Mr. and Mrs. Smith"



MONTGOMERY ABOUT TO SNEEZE



MODEL GEORGIA CARROLL



GENE RAYMOND PLUS CAROLE LOMBARD BARBERING



MONTGOMERY INTERVIEWS PHONE



GENE RAYMOND PARACHUTING WITH LOMBARD

THE oldest dodge by which movie producers get a boudoir scene past the prissy eye of the Hays Office is to have the principals married. The camera can move right into the bedroom so long as the marriage license, figuratively speaking, is nailed on the wall.

Lately the producers have given this old formula a shot in the arm, to wit: something is wrong with the marriage. There are either too many wives ("My Favorite Wife"); too many husbands ("Too Many Husbands"); or a case of amnesia ("I Love You Again"), whereby the husband doesn't remember marrying his wife and he and the audience get an illicit thrill out of contemplating connubial bliss with Myrna Loy. Finally, there is the marriage that isn't a marriage. In this category belongs RKO's "Mr. and Mrs. Smith," starring Robert Montgomery and Carole Lombard and directed by Alfred Hitchcock.

Dave and Ann Smith (Montgomery and Lombard) have been married three years—or think so until a Nevada State official calls them up separately and tells them that due to a technicality the ceremony was illegal. Dave Smith is so rattled that, after inviting his wife downtown to dinner for the purpose of informing her she isn't his wife, he loses his nerve and takes her home without breaking the news. But Ann, who knows he knows, furiously throws him out of the house.

Dave's law partner, Jeff Custer (Gene Raymond), thereupon decides he is in love with Ann, plans to marry her. Dave follows them to Lake Placid where he pretends to fall ill in order to arouse Ann's sympathy. She discovers the ruse—but by then realizes she still loves him. This leads to a reconciliation and this time, we trust, a bona fide wedding.



MONTGOMERY AND FRIEND—STEAMING

INCIDENTAL COMEDY IN "MR. AND MRS. SMITH"





DIRECTOR HITCHCOCK, LOMBARD AND MONTGOMERY

of the month:

Comedies



HEDY LAMARR



DONALD MEEK

"Come Live with Me"



HEDY AND IAN HUNTER

A VARIATION on the marriage-that-isn't theme—and one that's always good for a few sly snickers—is the Marriage of Convenience that develops into the Real Thing. M-G-M has just turned out a slick little offering along these lines with Hedy Lamarr and James Stewart, and given it the titillating title of "Come Live with Me."

Fresh from a job as a Russian street-car conductor in "Comrade X," the incomparable Hedy is now Johanna Jans—Johnny Jones for short—an Austrian refugee who is kept in fine Adrian style by Barton Kendrick, a wealthy publisher (Ian Hunter). The publisher's wife (Verree Teasdale) is an ultra-modern who pretends not to mind her husband's vagaries. Her idea of fun with him is to go for an early morning canter on a mechanical horse—hardly competition for any vagary, much less Miss Lamarr.

To save herself from deportation, the beauteous Johnny marries Bill Smith (James Stewart), a penniless writer she meets in a Coffee Pot. It is a marriage delicately described as "kissless" since she doesn't even give her husband her address. Smith uses the marriage as a fiction plot and sends the outline to guess which publisher? Kendrick recognizes the characters in the story and advances Smith five hundred dollars.

Buoyed by the money, he goes to visit his wife—having learned her address from a divorce notice she served him. He agrees to a divoree only on condition that she spend a weekend with him on his grandmother's farm. Johnny phones Kendrick to follow her. He does at once but by that time it's too late—Johnny realizes she really loves Smith. And so Kendrick goes back, presumably to his wife and mechanical horse.



JAMES STEWART AND HEDY



OFF SET: CHINESE CHECKERS



VERREE TEASDALE AND IAN HUNTER

OFF SET: JAMES STEWART AND FRIEND





JAMES STEWART—STOCK SHOT

ESCAPE

A bachelor exposes the fiendish machinations of the fair sex

I DIDN'T know there was anything wrong with women. Up until the time I was fifteen years old, I thought men got married because they wanted to. Life to me looked sweet; romance, alluring—Sallie Mae Finnegan particularly so, although her teeth did buck a little. But that was long ago.

That was when I was naïve enough to believe that angels had at least as much to do with love as editors. I laughed uproariously at the irreverence of a match folder I found. The cover read, "Some people say matches are made in heaven, but these were made in Saginaw, Michigan." It was shortly after that I learned where matches *are* made. It isn't Saginaw.

MY first tip-off that getting a husband is just a drate bid dame of Prisoner's Base with the lapel-hanging contingent, came with Sallie Mae. It was a simple little incident. She said she thought I was the doggonedest algebra-worker she *ever* saw and she didn't understand a *thing* about it. I couldn't, could I, come over that night and help her? What do you think?

True to the better-read of her sex, Sallie Mae not only didn't know a *thing* about algebra but she didn't need to. I was walking on air for the next couple of weeks and taking a great interest in algebra over at the Finnegans'. I got there early one evening while the family was still at supper, so I scratched around in the living room for something to read. I found it, all right.

It was a magazine—one of those magazines strictly for women. Nothing in it to interest a man. Oh, no. Just his death-knell. A female *Mein Kampf* with literal blue-prints of how every little dear can wangle her own *lebensraum*. If you're this type, do it this way. If you're that type, do it that way. If you're no type, do it anyway. Charts and graphs and articles and pep talks. Dear God. And I thought men got married because they wanted to. The poor devils have as little to do with it as Saginaw, Michigan.

I fled that house shorn of my dignity, but I had something else. I had the low-down. I barely survived the shock of page 68, which was devoted to me—or, as the authoress cunningly put it, The Olive. It read in part: "The debster who is just beginning to enter the social whirl may wonder how her popular older sisters got started. It looks so hard, but it's really so easy. As the famous 'Little



Audrey' says, 'Men are like olives. After the first, the rest come easy.' " Some double-talk. Why didn't that buck-toothed Sallie Mae just ask me to come over and help her with her olives?

That isn't the worst of it. This mealy-mouthed oracle operating on page 68 went on to say, "Boys of high school age are often shy, so it's better to cultivate them under casual, friendly circumstances. Ask him over to study with you some evening and make some fudge, or raid the ice-box.

"In that way you'll get to be real friends and he will quite naturally start asking you to the school dances and the movies. First thing you know, he'll be offering you his ROTC pin!" Well, she certainly called it. There was some more on page 68—something about whether young girls should kiss the boys they go with, but I guess Sallie Mae didn't read that far.

From that day on, "Finnegan" and "measles" meant the same thing to me. But that wasn't enough. After a healing interlude, I went back for more. I had a fine time playing around first one girl's door-step then another's until, at twenty-two, the inevitable happened. I really fell in love. The girl was attractive any way you looked at her, but in the rosy half-light of the cocktail hour she was absolutely terrific.

THOSE cozy, intimate evenings got me hook, line and sinker. I thought —I had my wits about me, you see— that if a girl could entertain a man with such gracious charm for evening after evening, she was a natural for any man's home. So I resolved to ask her to make a gracious home for me, a trick requiring no mean ability on my $27.50 a week.

At this point, a toothache rudely pierced my cloud-treading bliss. When it got so bad that even Jeanne's sympathy and excellent Martinis couldn't deaden the pain, I went to the dentist. You can guess what happened.

There it was in black-and-white in a back-issue of *Milady*—"Cocktails à deux." Everything was there—how to arrange the lights, the table, what drinks and canapés most men prefer, what station to tune the radio to get soft music and no commercials. The part that crushed me was this:

"After the little bustle of serving has died away, curl up in the other corner of the sofa and ask him to tell you all about His Day. Old stuff? Just try it. He'll eat it up and come back for more. So much more, in fact, that you'll grit your teeth with boredom—but you'll have him!"

Listlessly, I cut it out and sent it to Jeanne. Seven years, and how far had I come? From the Olive in the top of a jar to the Olive in the bottom of a cocktail glass. After that, I scarcely (Continued on page 72)



GREEN

Fashion Valentines

Valentines for dress parade—ensemble for Her, lined necktie for Him in matching print of hearts and envelopes. The dress, with cream-puff pockets, has front skirt fullness; separate organdie-trimmed bolero. Presented together inexpensively



To a Valentine

Charming Gifts— just right for Special People

VALENTINE DAY is for Special People—not always sweethearts. It's a day to say the things you have wanted to say all year—"Thank you for being a good roommate . . . a good friend . . . just a dear." On these pages are some forget-me-nots—not expensive, but expressive—she will love.



1. Fringed wampum bag for a fashion-first paleface to swing from wrist or belt. Doe-suède in breath-taking colors —soft pastels or brown. $1. The Country Store, New York

2. A heart, appropriately, for vanity. Elizabeth Arden's cream rouge in a flowered porcelain heart. Re-fillable. $4

3. Porcelain pins like over-grown buttons. Naughty little yarn-haired girls. $1 each. Peck and Peck, New York

4. Heart-charmer bracelet of gold-metal, starring King and Queen of You-Know-What. $1. Lord and Taylor, New York

5. For That Picture, secret-spring locket of gold-finish and "jewels" for lapel. $1.95. Lord and Taylor, New York





6. Two that didn't get away! A "gold" and a "silver" lapel fish, each blowing pearly bubbles. "American Beauty Fashion" design by McClelland Barclay. $2. Best, New York

7. For her new suit, "Leading Lady" handbag. Calf grain in navy, white saddle-stitching. $1. Frederick Loeser, Brooklyn

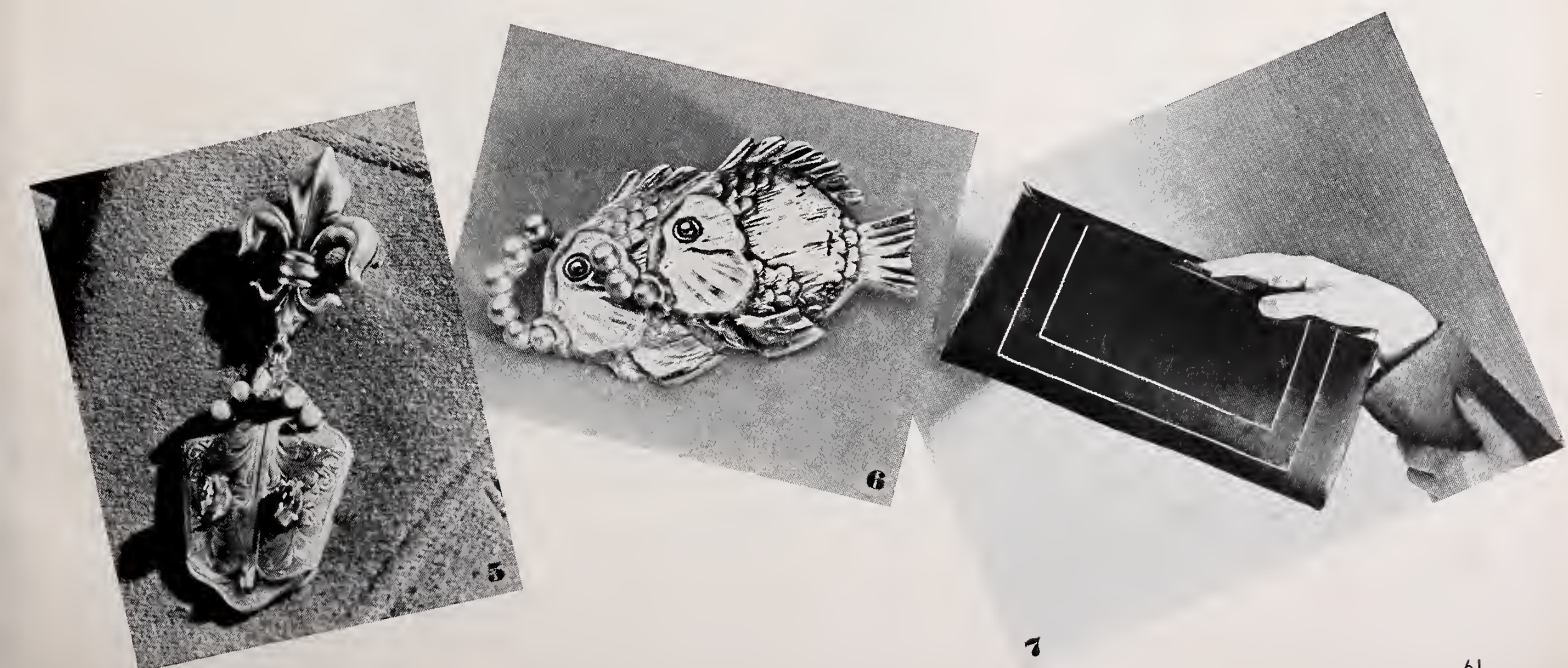
8. Your Secret Heart, an intriguing hanky by Kimball that, when folded, makes a heart. When open, an innocent hanky of pure linen. 25 cents. Bloomingdale's, New York

9. Sweet Valentine "Nosegay," Dorothy Gray's flower-fresh perfume, dram size, in a sentimental, frou-frou package. $1

10. Small red plush heart with a throb of its own—the light, pulsing scent of Orloff's "Jasmine Caprice." $1

11. "R.S.V.P."—and he will, to Richard Hudnut's spicy, come-hither perfume a-top a red rayon satin heart. $1.25

• Other stores carrying these items, listed on page 74



Flavor of Spring

RIGHT: Princesse dress buttoned down the front, neat round collar, and cuffs on bracelet-length sleeves. No. 531

RIGHT, CENTER: Tiny waist-line of this frock is accented by flaring skirt. Ruffled revers soften neck-line. No. 424

FAR RIGHT: An intriguing fullness at the top is created by a high waist-line at front. Huge patch pockets. No. 577





FAR LEFT: Designed for detail lovers: skirt is gathered in front, fullness is repeated at simple neck-line. No. 608

LEFT, CENTER: High front waist-line dipping in back, bouffant sleeves, bold lapels—a springtime "must." No. 585

Military simplicity blends with feminine grace on this flared coat with notched collar, welt pockets. No. 599

RIGHT: Jumper-top dress reminiscent of school days. Front and back inverted pleats, shirt-waist top. No. 553

RIGHT, CENTER: For capricious April afternoons—one-piece dress. Shaped mid-riff, half-length sleeves. No. 517

FAR RIGHT: If the sun shines with unexpected warmth, try this frock. It has unpressed pleats in front. No. 579





FAR LEFT: Here is a spring ensemble: one-piece dress with round neck-line; belted jacket has casual lines. No. 513

LEFT, CENTER: A slim young lady's dream—fitted bodice, a slightly flared skirt. Collarless yoke line. No. 605

LEFT: This frock will make him sit up and take notice. It has six-gored skirt, not-too-tight bodice and revers. No. 607

Other views and information, page 79

12 Hollywood Designs for sewing

COLONIAL MINIATURES

Favorite American antiques wittily pre-shrunk for new lapel pins



1. CANDLE-SNUFFER STAND, $1



2. HAND-CARVED HIGHBOY, $1.95



3. FEDERAL EAGLE DOOR-KNOCKER, $1



4. BABY GRANDFATHER CLOCK, $1

AS the wittiest combination of Americana and fashion we've found, we give you Colonial miniatures. Lapels will be literally well-furnished this Spring! Each pin is a tiny projection from almost two hundred years ago, when Colonial America was in gracious full-flower. Wear on your lapel a sub-sized antique and look plu-perfectly modern.

1. Candle-snuffer stand in a Tom Thumb reproduction of lacy gold-metal. An exact diminutive of a real museum piece in which the top section removes to do the candle-snuffing. $1

2. Uncannily three-dimensional highboy of hand-carved wood. With broken pediment, shell motif, gilt drawer-pulls, inspired by block-front highboys of John Goddard. $1.95

3. Federal eagle door-knocker, as imposing as its forebears, in gold- or silver-metal. Additionally, an easy way to don the American eagle emblem currently in such demand. $1

4. Grand-baby clock with tiny metal hands, copied verbatim in hand-carved wood from its distinguished Colonial grandfather. A prime American love, and *this* one you can wear! $1

5. Bull's-eye mirror, a favorite in American homes. Just big enough to see to paint your lips, a pee-wee mirror pin using gold-metal frame and eagle instead of original gilt wood. $1

6. Spirited figures inspired by the famous Hessian andirons of Revolutionary days. Left, a fine, British drummer boy rat-a-tatting on his drum. $1. Right, a proud Redcoat. $1

• Jewelry, Lord and Taylor, New York. Other stores, page 74



5. BULL'S-EYE MIRROR, $1

BAKER



6. DRUMMER BOY, $1. REDCOAT, $1



GREEN

Suited for photographing

"Hold that pose". . . . The hem is straightened and our model is ready for the final take. We thought you'd enjoy seeing what actually goes on behind the scenes. The model wears a posy-pink twill suit with the smart longer jacket. Black felt sailor, cuffed brim











FOOT FINDS

A definite trend—elasticized gabardine

1. Twinkling slipper for a girl who likes low heels. In elasticized gabardine; cunning Mary Jane-like bow, bright nailheads on sole and heel. $5.98. Ansonia Shoe Shops, New York

2. Spectator pump of elasticized gabardine with a welcome way of minimizing a foot, thanks to the tiny cut-out and heel and toe-tip of contrasting calf. $3.99. A. S. Beck, New York

3. Tango pump in patent leather, that other phrase for "Spring." Diagonal stitching, a flip little bow make a shoe for a pretty, pretty foot. $6.95. Hochschild-Kohn, Baltimore

4. High-waisted step-in in gabardine to point up a dainty ankle. Air Step design, piped in mountain snake, to fit the foot well, make it look better. $6. Air Step Shoe Shop, New York

5. Butterfly-bow pump of gabardine for general butterflying. By Jolène, Hollywood-styled, it's sleek-fitting with a high V-throat, cut-out toe and graceful heel. $4. Mandel's, Chicago

6. Slip-on with shiny patent heel and a dull elasticized gabardine vamp smoothly converging. Round cut-out over instep is fluted with sparkling vinylite. $5. McCreery's, New York

7. Rosette pump to wear with your bright Spring prints. By Air Step, it's of glistening Springtime patent and equally important silk faille. $6. Air Step Shoe Shop, New York

8. Tailored pump of favored elasticized gabardine and patent, laced with sparkling patent from open toe to V-throat. Tiny bow on the top. $6.95. Oppenheim Collins, New York

• Other stores carrying these fashions, listed on page 74.





HIRSCH



LETTERS TO THE EDITOR

Excerpts from Glamour's Mail-Box

ENTERTAINMENT AND ADVICE

Glamour Magazine is my favorite magazine and I want you to know that it has given me a new interest in life. What I particularly like about it is that it is a good, all-round woman's magazine. We young married women find it a new factor in entertaining. As soon as my friends call, they almost always ask me if I have any new *Glamours* for them to read.

I enjoy your beauty articles very much as I am interested in such things and make "advice on beauty" my hobby. My friends rely on me for new ideas and advice about cosmetics etc., so your magazine has been a great help to me. . . . Mrs. Charles Potts, Funkstown, Maryland

"WHAT'S IN A NAME?"

I agree with Margaret Elsman of New Jersey in regard to the name of your magazine. *Glamour* is a splendid book and I have been buying it since its first issue. But I feel that its contents are superior to its name. Why not call it *Dame Fashion* instead of *Glamour?* . . . M. Cleveland, Rochester, New York

GLAMOUROUS LAUNDRY

Every month I check everything in my magazine which I want to try or buy. The exercises and beauty hints go into an old scrapbook to be used over and over. I'll be renewing my subscription soon—I certainly will! . . . Edith M. Dean

P.S. For glamour girls who do their own laundry—Put a little perfume or toilet water in the sprinkling bottle. And if you hate to keep wringing out a pressing cloth, just lay it dry on what you are pressing and use the sprinkler generously. No wet hands that way.

• Thanks for the kind words and the laundry suggestions—we're keeping them in *our* scrapbook.

SMART GAL

I am a career girl in a small way. I am nineteen, have completed one year of college, and own my own beauty shop. In a year and a half I hope to have the most modern salon in a neighboring college town. That will enable me to finish my college education. Your magazine gives me many smart ideas . . . Patricia Lee Shoen, Albany, Oregon

• *You* sound smart, too, Miss Shoen.

PAGING LORETTA YOUNG

I buy *Glamour* every month and I want to compliment you for publishing such a helpful magazine. I have been told that I resemble Loretta Young, not only in features, but in figure as well. Please publish some pictures of hair-dos most becoming to her and also some of her modeling different types of dresses. . . . Mrs. S., Chicago, Illinois

• We'll try to enlist Miss Young's help in this project. Meanwhile, you might study her photograph on the cover of the February issue of *Glamour*.

CULTURAL INTEREST

May I say I think you have an excellent magazine—with enough of real cultural interest in it to raise it way above most similar attempts in fashion magazines. . . . Marian Runk, Stillwater, Oklahoma



"Winter Witchery"
with Helena Rubinstein's
TOWN & COUNTRY MAKE-UP FILM

TOWN & COUNTRY MAKE-UP FILM can transform your complexion from a shiny, dry, flaky surface into a skin that looks as smooth as a rose-petal and velvet-soft . . . with the extra fascination of a pearly transparency.

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SPECIAL SIZES—*use the coupon below and send for special introductory small sizes. Regular sizes at all smart stores.*

WOMEN HAVE BEEN BLIND TO ME

(Continued from page 21) Brooklyn. Every night, after classes, I took her home. This procedure was not exactly sensible, since I had to be on my job at nine every day and I seldom got home from Brooklyn before three or four in the morning.

I went around in a fog for six months, mainly for lack of sleep, but I didn't care because this girl, although she was not beautiful, had what is known as stuff. And I had grown up to the point that most men reach at one time or another, even if women refuse to believe it, where beauty alone is unimportant. It would have been nice if she had looked like Barbara La Marr, but it wasn't mandatory.

Partly because I wanted to live a more normal life in which a minimum allotment of sleep would play a small rôle, but mainly because I was in love, I was on the verge of proposing marriage when the girl began to take me to task for being groggy, inefficient, and generally inattentive to her. She decided to take me in hand and make a better man of me.

This consisted of sending me home to bed right after class, while she started to go back to Brooklyn every night with the tall, handsome, wide-awake chap who sat on her left and, by an odd coincidence, lived just around the corner from her. I was miserable for about three weeks, which is approximately par for the course at the age of twenty-one, and decided I didn't want to be a lawyer after all. The pattern was shaping up for me in bolder type, the conclusion about women and marriage becoming more clear.

In 1938, shortly after one of my books was published, I received a letter from a girl who wrote that she had been so much



taken with a picture of me in a book review that she wanted to meet me.

I am an incurable romantic and as susceptible to flattery as most men. I wrote back at once inviting her to meet me in the lobby of a mid-town hotel and asked her to let me know how I would be able to recognize her. She replied by sending me a picture of herself. Now, I no longer in-

not be able to keep our date because of the death of my great Aunt Hephzibah.

In 1939, I decided to leave New York and take a look at the world. I did not suspect that the trip would provide me with the final and conclusive proof for the point I am approaching here in perhaps too roundabout fashion. I will select, for purposes of brevity as well as modesty, only two of the many occasions on which I lost my heart during that trip.

The first was in the South of France. She was an English girl, lovely to look at, wonderful to talk to, and heart-warming to be with. She was quite poor, having saved a small sum from her salary



for many years towards this holiday on the Riviera. I am certain I would have fallen in love with her anywhere in the world. In Juan-les-Pins, with the moon and the Mediterranean and the soft music, I didn't have a chance and, quite frankly, I didn't want one. I wanted to get married at once and told her so.

She cut right through the moon and the Mediterranean and the soft music and got down to brass tacks. I didn't have enough money to support two people. She had her family in England to think of and I had mine in New York. There were too many things to be considered.

I said to hell with the money and her family in England and mine in New York and the things. We could take care of them later. She said no, that was a sign of weak character, that was vacillation. She outlined a plan. She would return to England. By the time she had everything arranged, several months would have elapsed, we would know then whether we really cared for one another and were not merely the victims of a painted moon. My arguments to the effect that I most definitely wanted to be the victim of a painted moon fell on deaf ears.

Several months later in Singapore, I received a cable from her. I never opened it. It had come too late.

I was in love then with an Australian

the floor and rustles faintly when she moves, when the band behind you is playing (very badly but nevertheless recognizably) *Night and Day*, you either propose then and there that that girl spend the rest of her life with you, or you conclude sadly that you're made of steel. I am not made of steel.

The girl, however, must have been. She moved her head slightly on my shoulder. Her hand, which was resting lightly on my head, began to move in small, tentative, exploring darts. Didn't I think, she wanted to know, that massage two or three times a week might clear up my scalp condition and stop my hair from falling out?

I reached American shores a wiser, but a still unmarried man.

Now, at the age of twenty-seven, I sit here at my desk and put it down on paper, sadly but not bitterly, the conclusion I have come to, the point about women that I began to suspect at the age of twelve when I gave up the girl at the newsstand, the point I knew was clear, hard, shining truth one night in Singapore fifteen years later:

The weaker sex is the more practical sex and their practicality is their own undoing. I do not object to their practicality. It is one of their greatest traits and men, once they are married, should be everlastingly grateful for it.

What I deplore in women is their sense of timing. Instead of waiting until a man is hooked and landed—which is what every



man, whether he will admit it or not, wants to have happen to him—they frighten a man away just as they are bringing him to gaff by letting him know, in some easily recognizable way and at precisely the wrong moment, that from then on his life is going to be run for him. I *want* my life to be run for me. But I don't want to be told about it under a tropic moon, or its New York equivalent.

This is not an attempt to scold women. I think they're wonderful. This is a plea for the exercise of a reasonable modicum of common sense. I simply want them to be more wonderful. I am still out there working away at trying to get myself married. All I am pleading for is a little cooperation.

(EDITOR'S NOTE: *All letters to Mr. Weidman must be accompanied by a photograph or reasonable facsimile.*)

YOUR TOWN

(Continued from page 50) had their fill.

High times at Sun Valley: On a flying trip to Sun Valley to photograph Claudette Colbert for the cover of next month's *Glamour*, we found time to note the following: Miss Colbert, who last year won her Silver Sun on skis—a sort of novice insignia of accomplishment—is now working for her Golden Sun since, as she put it, it looks as though even Norman Krasna would win a Silver one. . . .

Complying with the request of a visitor to let him take moving pictures of her on skis, she posted him at what she thought would be a strategic place to take the shots, came flying down the trail and in an effort to look particularly photogenic, fell and nearly broke her shoulder. . . .

Darryl Zanuck, adding another story to the already top-heavy legend of his immense and never-ceasing activities, read a script while riding up on a ski lift. It must have been a good script because he reached the top without noticing and was carried all the way down again. . . .

NORMAN KRASNA, who up till this late date had not aspired to be an athlete, has grimly taken up the sport. We were passing almost directly over him in the ski lift when he took a bad tumble in the deep snow. If you've ever seen anybody trying to get up in deep snow when he doesn't quite know the technique, you'd understand the fervent sincerity behind Krasna's observation: "I hate this, I hate this, I hate this!"

Norma Shearer, also at Sun Valley, stayed off skis and romped with her children in a smart suit of white gabardine slacks with a knitted jerkin. . . .

At the New York Film Critics' party at the Rainbow Room in New York, Virginia Bruce's wide, sweeping hat was responsible for putting photographer Jerome Zerbe flat on his back to take her picture. Darryl Zanuck (he certainly gets around) flew in to receive the award for "The Grapes of Wrath." Posing before the newsreel cameras to give a little speech of acceptance, he flubbed his lines five times. . . .

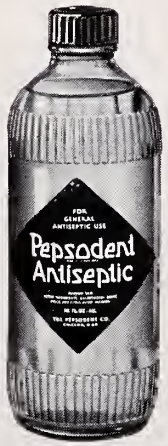
The great controversy at the awards was Charlie Chaplin's telegram to the Critics, chiding them for what he called "electioneering." Since the prize for the best masculine performance of the year was awarded Mr. Chaplin, he obviously was not grinding his own axe. The Critics' telegram in reply, however, was neat and to the point. They said that their decisions had been arrived at by open discussion and secret ballot—two traditional features of American Democracy.



Are You a Victim of This
WHISPERING
CAMPAIGN?

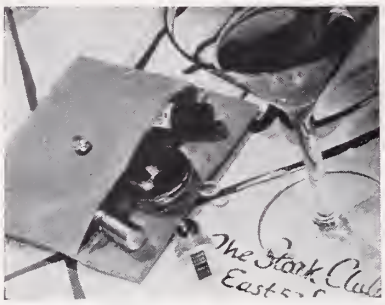
What's all the trouble?...Why all the hush-hush? ...that pretty girl over there all alone?...I know her...She's pretty...got brains...and look at the chic way she wears clothes . . . What's that you say?...What a shame!...you'd think that she'd be careful enough to see that her breath was sweet and inviting . . . I could give her one little hint that would protect her charm.

THOUSANDS are victims of this kind of Whispering Campaign every day. It spoils so many hopes, wrecks so many chances for happiness. And it can usually be avoided so easily. All you have to do is this: Before you go out, gargle for a few seconds with Pepsodent Antiseptic. It's your breath insurance . . . because it makes your breath sweeter, fresher. It gives you 3 times the safe breath protection because even when diluted with 2 parts of water it is still an effective antiseptic. Thus it's a real money saver, too, because it lasts 3 times as long. Don't run the risk of a Whispering Campaign against you. Get a bottle of Pepsodent Antiseptic today.



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When buying your favorite shade of Coty's lipstick and rouge, both $1, you'll be given the "Tandem" holder so they won't get lost in your purse



Delettrez' Special Skin Wash, a cream you use with water to clean your face thoroughly, does a wonderful job. A generous jar costs $1

WHAT DO YOU KNOW?

A quiz on life-in-our-time

IN order to keep the readers of *Glamour* on their toes, test their wits, jog their memories and in general add to the merriment of nations, we herewith present a *Glamour* Quiz.

We are going to be very superior about it because we know all the answers. We should . . . we looked them up. But we're not going to complicate matters with any intricate system of scoring. Current Events, Movies and Theater, and Fashion being equal—how smart are you?

Answers will be found on page 72.

Current Events

1. What expression was coined after the devastating bombing of an English town?
2. Who are the joint heads of the United States Defense Board?
3. Whom have the British Tommies in Africa nicknamed "Electric Whiskers"?
4. Where is Durazzo?
5. What amateur woman tennis star recently turned professional?
6. Where are four of the seven naval bases located which Great Britain leased to the United States?
7. What have the following men in common: Jules Romains, Thomas Mann, Lion Feuchtwanger, Maurice Maeterlinck?
8. What have the following so-called "patriots" in common: Konrad Henlein, Vidkun Quisling?
9. What do the initials "ASCAP" and "BMI" stand for?
10. What is the source of the title of Ernest Hemingway's latest book, *For Whom the Bell Tolls?*
11. Head of the "Peace" faction in Congress is Senator Burton K. Wheeler. From what State is he Senator?

Movies and Theater

1. Who wrote the play, *The Letter*, from which Bette Davis' movie was adapted?
2. What play, written and produced in 1892, is one of the biggest comedy hits on Broadway this season?
3. Who played the following characters, and in which movie did they appear:
   1. Tony Patucci
   2. Adenoid Hinckel
   3. Louvette
   4. Egbert Sousé
   5. Bijou
   6. Tracy Lord
   7. Radisson
   8. Reuter
   9. Emmy Ritter
   10. John Brown
4. Who is the youngest of the ten most popular stars at the box office for 1940?
5. Who is the fattest director in Hollywood and one of the best?
6. What are the names of the two outstanding pictures he directed last year?
7. Hedy Lamarr is known as one of the most glamourous stars on the screen. Nevertheless, in one of her recent pictures she wore a street-car conductor's uniform. What was the name of this film, and who played opposite her?
8. The symphony orchestra in Walt Disney's "Fantasia" was directed by what noted conductor?
9. What young screen actress was known as "The Sweater Girl" when she first started in pictures? She recently married and divorced a famous band leader.
10. What stage and radio star wrote and planned three movies before finally making one in which he starred, and which he directed and produced?
11. Who is the most recent screen actress to come from Sweden who shows promise of becoming a great star?
12. What American movie star drove an ambulance in France last year?

Fashion

1. What is scheduled to be the leading high-fashion color for Spring?
2. What fashion is tempting former "hatless" girls to wear hats?
3. What graceful old style of wearing "back hair" is returning?
4. How is the South American influence evidenced in evening dress?
5. What is the conclusive shoulder trend for Spring? Silhouette trend?
6. Which of these is the Career Girl's beloved "uniform" in the Spring?
   1. Dirndl
   2. Navy suit
   3. Flower print
7. Describe each of these important hat styles for Spring: skimmer, pagoda.
8. What style show recently held in New York was supposed to define trends for Spring in American fashion?
9. In what way is Far Eastern influence cropping out in American fashions?
10. Name two specific examples of "Americana" influence cropping out in American fashions.
11. What two new shoe fashions appearing in the Spring picture are expected to be exceedingly popular?
12. What two kinds of "drape" are prominent in both beachwear and evening wear, and becoming so in street wear?

LETTERS TO THE EDITOR

Excerpts from Glamour's Mail-Box

THAT EDITOR

I have purchased *Glamour* monthly since its first issue. I bought the January issue today, read as far as Page 20 and decided immediately that it would be the last issue of *Glamour* I would ever buy.

I am a sincere admirer of President Roosevelt. During the recent campaign I tried to keep an open mind towards people and business firms holding political convictions opposite to mine. However, election is over, the American people have selected their President, and I think it is decidedly in bad taste for your Associate Editor, Irene Kittle, to make the following statement in her article, *I Remember A Christmas:* "Because I wouldn't mind a period of tranquil listening to the moving voice of *that* man," etc. If this is the opinion of your Associate Editor, it must also reflect the policy of *Glamour*. . . . An ex-Reader of *Glamour*.

• Our Miss Kittle says she was poking fun at the die-hards—not the President. Sorry the phrase struck the wrong way.

A REPORTER REPORTS

Perhaps you might be interested in knowing that I'm dropping my subscription to another magazine of somewhat the same nature as yours, and taking yours in preference this year. I've taken the other for two years but I got completely "fed up" lately because it was getting just too, too blasé, too sophisticated, and too la-de-da to bother with.

So, may I add my voice to others, when I say, please keep *Glamour* fresh, and young just the way it is now? I thought your January issue was "tops." I especially loved *I Remember A Christmas* and was thrilled by *There Is A Santa Claus* because—well, first I envied the girl who drew that assignment (I'm a reporter and writer-of-sorts myself) and secondly, Richard Hudnut happens to be my personal Santa Claus, too. . . . Geraldine Prince, Chicago, Illinois

COME-BACK

September 5. Having read your very interesting article about three girls who are going to town, I thought you might like to hear about one who made a round trip—back home!

I started out to be a concert harpist, studied three years at the Eastman School, three years in Italy, and lived in New York three years studying and playing in a harp quartet. When that broke up, I went home to live in a small Pennsylvania town with my family... I'm still hoping to go back to town as a harpist. In the meantime, I am running a commercialized cavern for my father, practicing harder than ever and trying to keep from straying too far from town . . . Eloise Biebur, Hummelstown, Pennsylvania.

December 6. In September an article in your magazine about three girls going to town, prompted me to write you about my having gone to town and back. I thought you might like to know that I actually got a job—and a good one too! I am playing harp in the Arlington Hotel Concert Orchestra and everything here is wonderful!

Arkansas seems a million miles from New York, but the longest way is sometimes the shortest and I seem to be on my way back to town... Eloise Biebur, Hot Springs, Arkansas

• Please keep us posted, Miss Biebur.

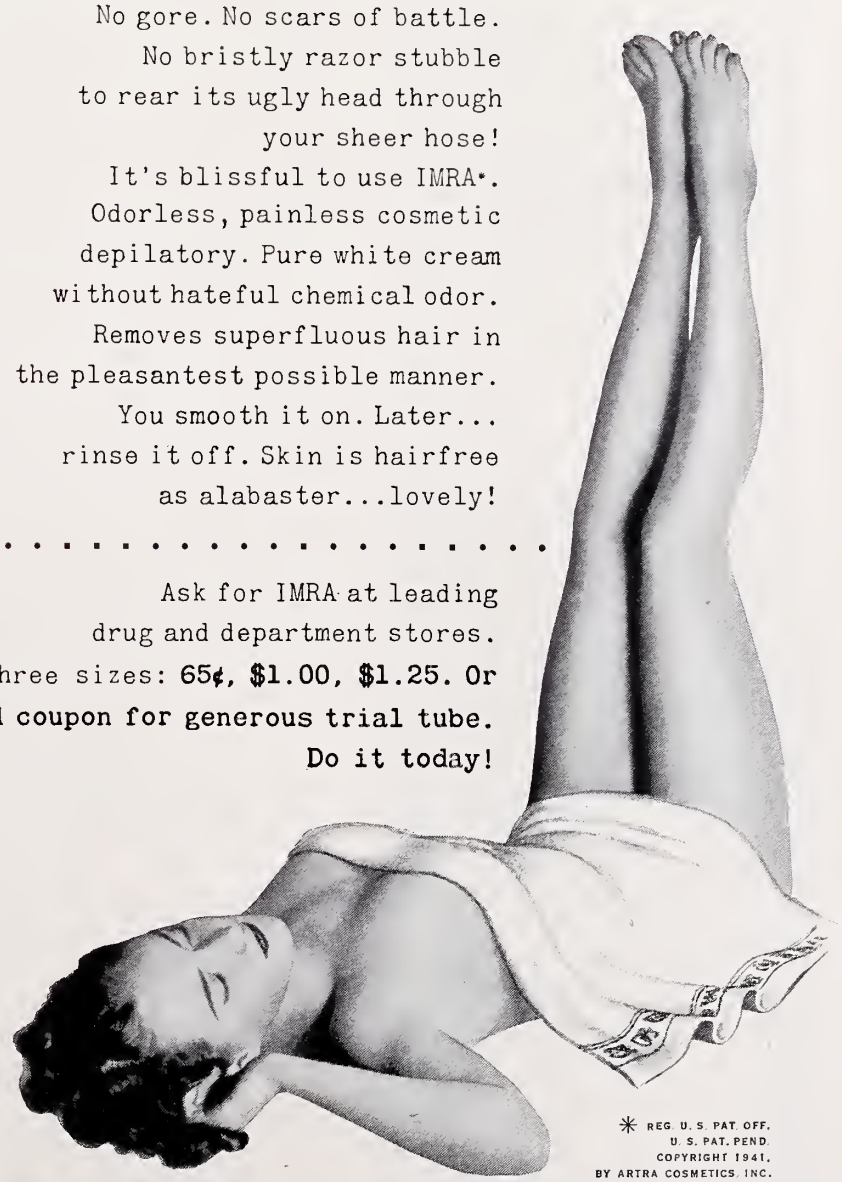
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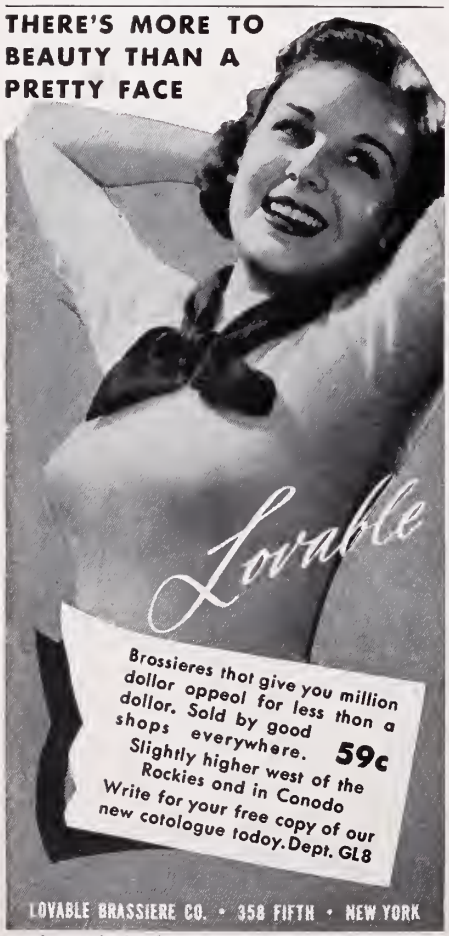
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ESCAPE

(Continued from page 58) need add, I was the subscriber-in-chief to women's magazines. At first, they used to frighten me. There would be a picture of a hat, shaped like a pie-plate sprouting an antenna, and under it the copy would read like this: "A whoof of a wee liddy to sweep a laddy off his feet and catapult him—*breathlessly*—at yours." What the hell. If a laddy were going to sweep anything, it would be the liddy.

Now, of course, this kind of thing holds no terrors for a man of my experience. I can read through pages of it and never once get upset by the sinister, underlying motive—that is, the drive toward complete subjugation of the male. Things like "A dress to make him forget everything . . . everything, but you, *you*, YOU," or "The whirling, twirling enchantment of Dervish perfume to make him pop the question tonight" to me are just plain vanilla. I don't turn a hair.



But the other stuff—where the editors tell the readers how to throw their hooks into a husband—still gives me the shakes. The calculation is incredible. Is he shy? Fresh? High-brow? Low-brow? Rich? Poor? Mormon? Hermit? What matter? What he really is, is a goner.

They have down in black-and-white the tactics for each case, cloaked—it is true—with a gay, gay laugh and that cloying archness the girls use with each other. But they're not fooling me. If I saw a laughing head-hunter coming toward me with a bolo, would I meet him half-way?

There isn't even safety in insignificance. A veritable male amoeba is hunted with all the fervor of the last roc. The magazines plot a girl's entire life to get a man—be a nurse and catch an intern, a secretary and catch an executive, a script girl and catch Jimmy Stewart, an anthropologist and catch Gargantua. They even send the girls on two-week hunting (man-hunting) trips for their vacations. "Go camping in the wilds of Maine," they advise, "and meet bachelors *galore*. True, you may meet a grizzly first (ha ha) and what you do *then* is up to you." Ha ha. And deep-sea fishing spots? Yum-yum. Real Comstock lodes.

The thing that worries me the most is, what's the *matter* with women? There must be something drastically wrong when it takes such stiff campaigning to move merchandise off the shelves.

It's nip-and-tuck with us bachelors, all right—at work and at play. If Ethel Vance thought she got her characters out of a tight spot in "Escape," she doesn't know a tight spot from the Grand Canyon. They at least could take an airplane out of their troubles. And you know what's on airplanes, don't you? Stewardesses.

The whole business is getting so bold and blatant that I really don't know what the next step will be. I have a hunch it might be the old device they used to use in Alaska for catching mosquitos. Remember? "Take two blocks of wood, place insect between them, and crush."

Even that won't get me. I subscribe to six monthly women's magazines and one semi-monthly, so I'm prepared for anything. Any match I make will be the kind they make—in Saginaw.

ANSWERS TO QUIZ ON PAGE 70

1. Coventrize. 2. William Knudsen and Sidney Hillman. 3. Italian General Bergonzoli. 4. In Albania. 5. Alice Marble. 6. Newfoundland, Bermuda, Bahama Is., Jamaica, Antigua, St. Lucia and British Guiana. 7. They are all authors in exile. 8. They were Nazi Fifth Columnists in Czechoslovakia and Norway. 9. American Society of Composers, Authors and Publishers; Broadcast Music, Incorporated. 10. A quotation from John Donne. 11. Montana.

1. W. Somerset Maugham. 2. "Charley's Aunt." 3. (1) Laughton in "They Knew What They Wanted." (2) Chaplin in "The Great Dictator." (3) Goddard in "North West Mounted Police." (4) Fields in "The Bank Dick." (5) Dietrich in "Seven Sinners." (6) Hepburn in "Philadelphia Story." (7) Muni in "Hudson's Bay." (8) Robinson in "A Dispatch from Reuter's." (9) Nazimova in "Escape." (10) Massey in "Santa Fé Trail." 4. Mickey Rooney. 5. Alfred Hitchcock. 6. "Rebecca," "Foreign Correspondent." 7. "Comrade X," Clark Gable. 8. Leopold Stokowsky. 9. Lana Turner. 10. Orson Welles. 11. Ingrid Bergman. 12. Robert Montgomery.

1. Green. 2. Half-hats. 3. Chignon. 4. Rhumba dresses. 5. Fluid shoulders, narrow silhouette. 6. Navy suit. 7. Shallow sailor; brim turned under. 8. Fashion Futures. 9. Chinese influence in side fastenings, standing collars, box jackets. 10. Cowboy and Indian. 11. Ankle-strap shoe, baby heel shoe. 12. Harem and sarong.

LETTERS TO THE EDITOR

Excerpts from Glamour's Mail-Box

HOLLYWOOD, PLEASE

Although I have purchased every copy of *Glamour* and probably will go on buying it, your magazine is far from the same one you began with and, to me, far less satisfactory. Although the name is still *Glamour of Hollywood*, there is little of Hollywood left in it. . . . Wilma King, Detroit, Michigan

• *Glamour* is primarily a fashion magazine—with the added spice of Hollywood news, hints on charm and clothes. Sorry there isn't enough of the "spice" for you.

COMPARISON SHOPPER

Your fashions are really beautiful for the price. I have compared the clothes shown in *Glamour* with others in our local stores . . . and yours are smarter, by far, and less expensive. *Glamour* is a real help in being well-dressed. . . . Joan Hillory, St. Louis, Missouri

GRATITUDE

After reading your article entitled *How Tall is Glamour* in the February issue, I couldn't resist the chance of voicing my appreciation for such an inspiring message. Many more of these articles would receive heart-felt gratitude, I'm sure. . . . Vera Salzman, Lincoln, Nebraska

• If we've helped make you proud of your height, we're glad, too.

SWEET SIXTEEN

Being sixteen years old can be an awful problem sometimes. But with *Glamour's* help, I have weathered the rougher spots pretty well. . . . Loretta Baker, Salt Lake City, Utah

NEUROTIC MAKE-UP

I'm one of those girls who loves dramatics . . . strictly amateur. But last week I achieved a professional job of make-up, thanks to *Glamour*. I was supposed to look like a harassed, embittered woman. How did I do it? I got the idea from a fashion photograph in an old issue of *Glamour*. The face was the same general type, but much too cheerful. So, I made a few pencil lines around the eyes and nose. Behold a neurotic specimen! If it worked on a photograph, why not on me?

Let me assure you that it did work—so well that the boy friend swears that I must be at least thirty to look quite so haggard. Thanks for the inspiration. . . . B. H. Bishop, Boston, Massachusetts

• We're delighted to be an inspiration, though this is the first time on record that anyone has found *Glamour* the shortest way to becoming a neurotic!

WHISTLE FOR FUN

I've found lots of good hints in *Glamour*, but the best yet was a little item from Glamour Aisle. I refer to the Pied Piper bracelet which whistles. As you say, it's a handy gadget to have on dates—a real "life-of-the-party" piece. Let's have more cute tricks like this. . . . Ann Evans, White Plains, New York

THE WAY TO HIS HEART

IT'S far from bunk that the way to a man's heart is through his stomach. Many a man has thankfully escaped the noose only to regret it the minute he dined with his ex-sweetheart (who turned out to be a superior cook) and her happily expanding husband. Here are some things she might have served him—at little expense and trouble to herself.

Onion soup: This dish for connoisseurs resolves itself very simply into a box of bouillon cubes, plenty of butter, yellow onions and boiling water. Scald the bouillon cubes with a cup of boiling water to each cube. Chop up quantities of onions, fry them in deep butter until they are clear. Then mix bouillon, the onions and the butter in a baking dish and let bake for almost an hour. Salt to taste and serve with toasted croutons and grated cheese. It's sensational.

Danish butter: This sounds strange indeed but it is simple to prepare and quite exciting to the palate. Melt a cup of lard, add to it two fried onions and two diced apples. Let the mixture congeal and serve as a spread for bread. After the first surprise, your guests will love it.

ELEGANT pork chops: The idea of glamourizing a pork chop seems pretty remote, but it isn't. Broil the chops, then pour over them a mushroom cream sauce. It makes them a real delight.

Spiced ham: An inexpensive way to achieve an expensive-tasting dish is to use one of the prepared spiced hams in tins, spread it with brown sugar, stick it full of cloves, and top it with a slice of pineapple. Bake it a half-hour and it becomes a supper dish *par excellence*.

If you live in New York, you can buy wonderful ham baked and boned especially for you and delivered to your door for the incredible price of 24 cents a pound. It's baked Virginia-style, too. If you want to know where, just ask us.

Since most men's favorite meal is breakfast, you'd probably make a great hit by serving fried apples with little pig sausage some Sunday morning . . . or fried grits with sausage or bacon. Both are so simple and so inexpensive that it seems a shame not to vary the old bacon-and-scrambled-eggs routine occasionally.

Breakfast, incidentally, is practically the best beau-catcher of any meal. A man who's used to breakfast at a drug store counter is super-susceptible to a whopping big breakfast served by a fresh-faced, bright-eyed miss. Ever try it?

In the last analysis, however, we advise —if you *really* want him—steak!





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WORN WHEREVER PEOPLE PLAY AND GUARANTEED TO FIT

Just send foot outline and mention shoe size. We have all sizes for men and women.

Handtooled in natural beige leather (also in white, plain weave).

Our Indian weavers never repeat a pattern and the soft fresh feel of the supple leather thongs they use relaxes tired feet as nothing else can.

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Please send____ pairs____ Huaraches.
Outline of foot enclosed, size_____
Name_____
Address_____

The OLD MEXICO SHOP
SANTA FÉ—NEW MEXICO

What's Your Name?



SEE your name (or your school) in sterling silver—and let others see it, oh, so subtly! This attractive bracelet catches eyes, invites praise, and opens conversations. Just what you've hoped for.

1 to 6 letters $1.50
7 to 10 letters $2.50
11 to 16 letters $3.00

Mail orders filled carefully. Dept. C3

Gerlou
76TH AND BROADWAY, N. Y.

Write for our Catalogue!



THAT is just what the Thynmold *Perforated* Rubber Girdle will do for you! But you won't believe such a drastic change can be possible unless you actually try it yourself.

Test THYNMOLD For 10 Days ... at our expense!

If you cannot be fitted with a dress smaller than you normally wear . . . it won't cost you a penny!

Appear Slimmer At Once! Broad hips, bulging waistline, and diaphragm rolls . . . are smoothed out instantly. Made of the famous PERFOLASTIC pure Para rubber, perforated for ventilation, lined with soft fabric, THYNMOLD is delightfully comfortable. Separate overlapping Brassiere gives support and freedom of action.

Send for FREE trial Offer.

DIRECT PRODUCTS CO., INC.
Dept. 263S, 358 Fifth Avenue, New York
Send illustrated folder, sample of perforated material, details of 10-day Trial Offer and $1.00 down plan.

Name.....

Address.....

Where you can buy fashions shown in this issue of Glamour

Prices vary slightly throughout the country

Page 28

BOTANY WOOL REEFER
Buffalo, N. Y. ..... The Wm. Hengerer Co.
Cincinnati, O. ..... Kline's Inc.
Portland, Ore. ..... Meier & Frank Co.
Rochester, N. Y. ..... E. W. Edwards & Son

SHETLAND REEFER
New York City ..... Gimbel Bros.
For other stores, write *Glamour*

BROOKMEADE CLASSIC
Chicago, Ill. ..... Carson Pirie Scott
For other stores, write *Glamour*

SHIRTWAIST CLASSIC
Minneapolis, Minn. ..... J. W. Thomas & Co.
Paterson, N. J. ..... Meyer Bros.
Washington, D. C. ..... Palais Royal

Page 29

POLKA DOT DRESS AND WOOL JACKET
Buffalo, N. Y. ..... Adam, Meldrum & Anderson
Memphis, Tenn. ..... Levy Bros.
New Orleans, La. ..... D. H. Holmes Co.
Orlando, Fla. ..... Yowell Drew Co.

HONEY BEIGE DRESS OF RAYON CRÊPE
Chicago, Ill. ..... Mandel Bros.
High Point, N. C. ..... Harlee's Inc.
Newark, N. J. ..... L. Bamberger & Co.

NAVY TWILL SUIT
Brooklyn, N. Y. ..... Oppenheim Collins
Buffalo, N. Y. ..... Oppenheim Collins
Chicago, Ill. ..... Carson Pirie Scott
Indianapolis, Ind. ..... L. Strauss
Los Angeles, Cal. ..... J. W. Robinson Co.
Philadelphia, Pa. ..... Oppenheim Collins

"KENT PARK" SUIT
New York City ..... Gimbel Bros.
For other stores, write *Glamour*

Pages 30 & 31

The following stores carry all Rising Star Fashions*
Baltimore, Md. ..... Hutzler Bros.
Chicago, Ill. ..... Carson Pirie Scott
Hartford, Conn. ..... The Manhattan Shop
Hollywood, Cal. ..... Nancy's
New York City ..... Lord & Taylor
Philadelphia, Pa. ..... Gimbel Bros.
Pittshurgh, Pa. ..... Kaufmann's
Syracuse, N. Y. ..... The Addis Co.
Waterhury, Conn. ..... Forester's, Inc.

Page 30

GRAY MEN'S WEAR FLANNEL
Detroit, Mich. ..... J. L. Hudson Co.
Seattle, Wash. ..... Best's Apparel Inc.

FUR FELT DERBY
Chicago, Ill. ..... Carson Pirie Scott
New York City ..... Stern Bros.
Washington, D. C. ..... Woodward & Lothrop

Page 31

COVERT REEFER
Los Angeles, Cal. ..... Desmond's
For other stores, write *Glamour*

RAYON FAILLE TAFFETA SAILOR
New York City ..... Lord & Taylor
For other stores, write *Glamour*

GLENURQUHART PLAID SUIT
Detroit, Mich. ..... J. L. Hudson
For other stores, write *Glamour*

PRECISION-TAILORED REEFER
Detroit, Mich. ..... J. L. Hudson
For other stores, write *Glamour*

FUR FELT SAILOR
New York City ..... Bonwit Teller
Philadelphia, Pa. ..... John Wanamaker

Page 34

BOX COAT
Los Angeles, Cal. ..... I. Magnin & Co.
Minneapolis, Minn. ..... Dayton Co.
Pasadena, Cal. ..... I. Magnin & Co.
Pittshurgh, Pa. ..... Kaufmann's
San Francisco, Cal. ..... I. Magnin & Co.
Seattle, Wash. ..... I. Magnin & Co.

FELT PORK-PIE HAT
New York City ..... Lord & Taylor
For other stores, write *Glamour*

BASIC COAT
Columhus, S. C. ..... Lisheth Wolfe
For other stores, write *Glamour*

RAYON FAILLE KETTLE-BRIM
Chicago, Ill. ..... Carson Pirie Scott
New York City ..... B. Altman & Co.
Seattle, Wash. ..... Frederick & Nelson

NAUTICAL SUIT
Bridgeport, Conn. ..... The D. M. Read Co.
Louisville, Ky. ..... Byck Bros. Co.
Philadelphia, Pa. ..... The Blum Store

RAYON FAILLE BERET
Ardmore, Pa. ..... Best & Co.
Brookline, Mass. ..... Best & Co.
Cleveland Heights, O. ..... Best & Co.
East Orange, N. J. ..... Best & Co.
Garden City, N. Y. ..... Best & Co.
Grosse Pointe, Mich. ..... Best & Co.
Mamaroneck, N. Y. ..... Best & Co.
New York City ..... Best & Co.
Washington, D. C. ..... Best & Co.
Winnetka, Ill. ..... Best & Co.

Page 35

FITTED REEFER
Philadelphia, Pa. ..... The Blum Store
For other stores, write *Glamour*

DRESSMAKER COAT
Portland, Ore. ..... Meier & Frank

WHITE TOYA SKIMMER
New York City ..... Lord & Taylor
For other stores, write *Glamour*

LEAN-LINED SUIT
San Francisco, Cal. ..... Livingston Bros.
For other stores, write *Glamour*

Page 48

"MAGIC STRIDE" BOW PUMP
For names of stores, write *Glamour*

MODIFIED MOCCASIN
Boston, Mass. ..... Wm. Filene's Sons Co.
Hartford, Conn. ..... G. Fox & Co.

HIGH-RIDING STEP-IN
Boston, Mass. ..... Conrad & Co.
Cincinnati, O. ..... The John Shillito Co.
Cleveland, O. ..... Higbee Co.
Denver, Col. ..... Daniels & Fisher Stores
San Francisco, Cal. ..... Livingston Bros.

"HEEL LATCH" MOCCASIN
For names of stores, write *Glamour*

CALCUTTA LIZARD
For names of stores, write *Glamour*

CALF SPECTATOR
Denver, Col. ..... Gano Downs Co.
For other stores, write *Glamour*

Page 49

MAN'S MOCCASIN
Chicago, Ill. ..... Carson Pirie Scott
Jacksonville, Fla. ..... Cohen Bros.
St. Louis, Mo. ..... Famous & Barr
Washington, D. C. ..... Lanshurgh & Co.

LADY'S MOCCASIN
Bristol, Conn. ..... Lorraine Shoe Shops
Houston, Tex. ..... Krupp & Tuffly
Philadelphia, Pa. ..... Bonwit Teller

BLUNT-TOED PUMP
New York City ..... Ansonia Shoe Shops
For other stores, write *Glamour*

MONK SHOE
Chicago, Ill. ..... Carson Pirie Scott
Minneapolis, Minn. ..... Dayton Co.

Page 52

DRESS AND REDINGOTE
Boston, Mass. ..... Wm. Filene's Sons Co.
Chattanooga, Tenn. ..... Three Sisters
Chicago, Ill. ..... Three Sisters
Memphis, Tenn. ..... Three Sisters
Miami Beach, Fla. ..... Three Sisters
New Orleans, La. ..... Three Sisters
St. Louis, Mo. ..... Three Sisters

NAVY BLUE RAYON SHEER DRESS
Syracuse, N. Y. ..... The Addis Co.
Washington, D. C. ..... Frank R. Jelleff, Inc.

Page 53

NAVY BOLERO DRESS
Boston, Mass. ..... Wm. Filene's Sons Co.
Brooklyn, N. Y. ..... Martin'a
Cincinnati, O. ..... H. & S. Pogue Co.
Cleveland, O. ..... Higbee Co.
St. Louis, Mo. ..... Famous & Barr

JACKET DRESS
Atlanta, Ga. ..... Rich's Inc.
Boston, Mass. ..... R. H. Stearns Co.
Los Angeles, Cal. ..... J. W. Robinson & Co.

*REGISTERED TRADE-MARK

Where you can buy fashions shown in this issue of Glamour

Pittsburgh, Pa. ..... Kaufmann's

SHIRTWAIST DRESS
Cleveland, O. ..... May Co.
Los Angeles, Cal. ..... Coulter's Dry Goods Co.
Pittsburgh, Pa. ..... Joseph Horne Co.

Page 54

BAKU CARTWHEEL
Chicago, Ill. ..... Carson Pirie Scott
For other stores, write *Glamour*

PINK MILAN HAT
Boston, Mass. ..... E. T. Slattery Co.
Detroit, Mich. ..... J. L. Hudson Co.
Pittsburgh, Pa. ..... Gimbel Bros.

FLOWER HAT OF CELLO BRAID
New York City ..... Bloomingdale's
For other stores, write *Glamour*

SAILOR RUFF
Boston, Mass. ..... E. T. Slattery Co.
New York City ..... Lederer's

Page 60

Numbers: 2, 9, 10, 11 found at department and drug stores
1. New York City ..... The Country Store
For other stores, write *Glamour*
3. New York City ..... Peck & Peck
For other stores, write *Glamour*
4. New York City ..... Lord & Taylor
For other stores, write *Glamour*
5. New York City ..... Lord & Taylor
For other stores, write *Glamour*

Page 61

6. New York City ..... Best & Co.
For other stores, write *Glamour*
7. Brooklyn, N. Y. ..... Frederick Loeser
For other stores, write *Glamour*
8. New York City ..... Bloomingdale's
For other stores, write *Glamour*

Page 64

ALL COLONIAL LAPEL PINS AT:
Chicago, Ill. ..... Chas. A. Stevens & Bros.
For other stores, write *Glamour*

Page 66

TWINKLING SLIPPER
Baltimore, Md. ..... Schleisner Co.
For other stores, write *Glamour*

SPECTATOR PUMP
A. S. Beck, all stores

TANGO PUMP
Herrington, Kan. ..... Verne Deatrick
For other stores, write *Glamour*

HIGH-WAISTED STEP-IN
Seattle, Wash. ..... Frederick & Nelson
For other stores, write *Glamour*

BUTTERFLY-BOW PUMP
St. Louis, Mo. ..... Stix, Baer & Fuller Co
For other stores, write *Glamour*

SLIP-ON WITH PATENT HEEL
Atlanta, Ga. ..... Rich's Inc.
Boston, Mass. ..... R. H. White Co.
Chicago, Ill. ..... Boston Store

ROSETTE PUMP
Seattle, Wash. ..... Frederick & Nelson
For other stores, write *Glamour*

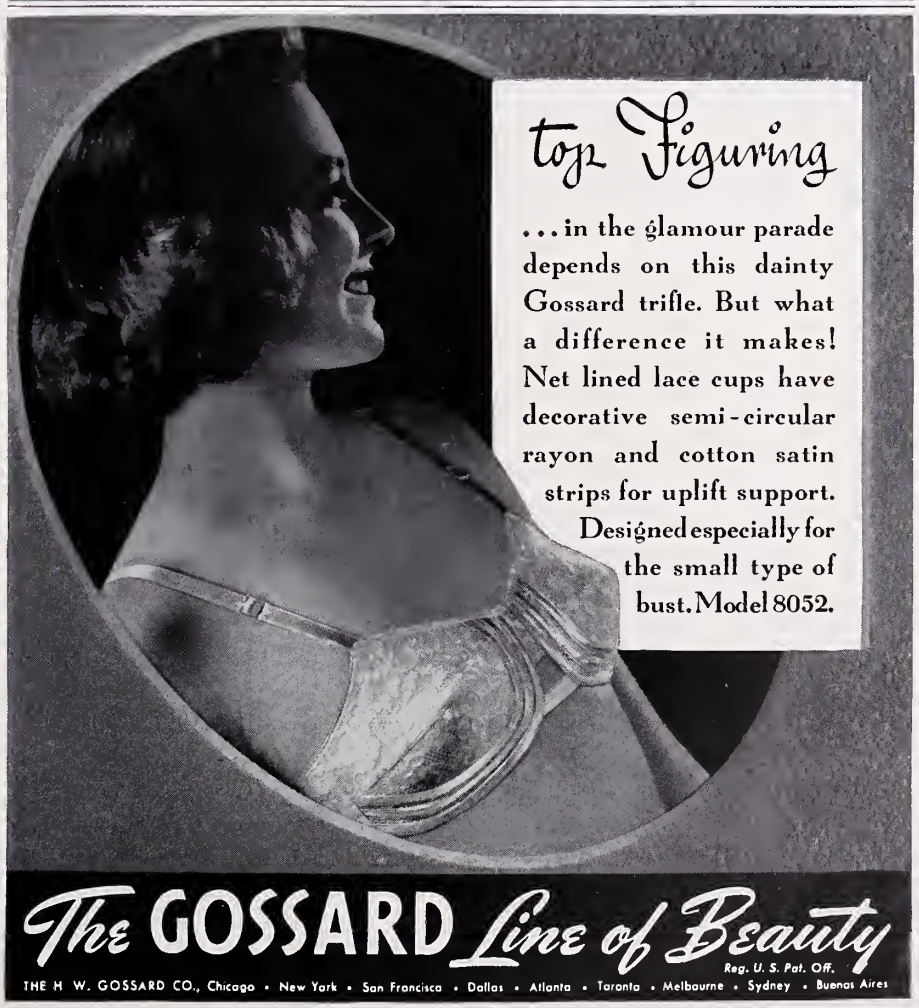
TAILORED PUMP
New York City ..... Oppenheim Collins
For other stores, write *Glamour*

MORE ABOUT BEAUTY

IN this Beauty Issue of *Glamour*, we've tried to pack all possible hints for beauty—but pages don't stretch so we cannot give them all.

However, if you are a determined soul who wants to improve herself enough *to do something about it*, write and tell us. We'd be delighted to try to help you.





MAKE YOUR OWN
Smart Clothes
WITH THE PERFECT
STAND-IN
Acme Dress Form



• MAKES DRESSMAKING A PLEASURE and a profitable pastime.
• SMART . . . GLAMOROUS . . . perfect fitting DRESSES easily, quickly and economically reproduced.
• INDISPENSABLE FOR HOME DRESSMAKING . . . As necessary for fitting as a Stand-In for Movie Stars.
• ADJUSTABLE and COLLAPSIBLE. The NECK, SHOULDERS, BUST, WAIST, HIPS and SKIRT are each independently adjustable so that it will exactly reproduce any style, size or figure.

—EASY TERMS—
Remit $3, and we will send you our guaranteed $15 ACME DRESS FORM. Pay the balance of $12 at the rate of $2 a month. **Ten days' trial.** If unsatisfactory, return form and we will gladly refund your money.

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$3 WILL BRING IT TO YOU!
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Make your
CONVERSATION
pay dividends!

● Your personality is judged by your *everyday* conversation. Whatever you say *can* and *always should* reflect your real abilities. Are you sure *you* make a good impression every time you talk?
● In your conversation lies the opportunity for social and business advancement—new friendships—new contacts—popularity—promotion—*in short,* SUCCESS.
● You may have this booklet FREE. It describes in detail a simple and practical method for self-training in conversation—*in your own home.*
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Please send me your *free* booklet "Adventures in Conversation."

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*Address*_____
*City*_____ *State*_____

Attention: career girls!

GLAMOUR GOES TO WORK

THAT'S how many there are like you . . . teachers, office workers, technicians, saleswomen, artists, secretaries, beginners, executives . . . 7.500.000 working women, a healthy symptom of a free America.

To help you, to let you help each other, to help your local department stores help you, *Glamour* started ten months ago laying a foundation to act as Special Counselor and Clearing House for women who are at work.

Had no one tackled this problem before? Yes, a number of people were doing something about it. But in a scattered way. Stores, a few of them, were making a specialty of career girl fashions—but not enough stores. Beauty houses made spasmodic efforts to meet the working girl's needs. There were more or less serious attempts to discuss and write about her problems in living.

But *Glamour* has decided that something much more important should be done about 7,500,000 women. Something should be done consistently—not just here and there, not just now and again. Therefore, *Glamour* has planned a national, twelve-month fashion service program for Career Women.

Here's what we plan to do

In every issue of *Glamour* you'll find special features for the career girl, covering fashions, personality problems, beauty counsel, articles on avenues to exciting futures.

Twice a year, Glamour will have an extra-special *Career Girl issue.* The first for 1941 will be the May *Glamour* (out April 1). From cover to cover, these two issues will be devoted to the fashion, beauty and job problems of the working girl.

To make the career fashions available to you in your own city, we are working with stores from coast to coast, planning *Glamour* Career Girl events in these stores.

In April there will be fashion shows for you, fashion news for you, fashion counsel for you in many different cities. All twelve months, *Glamour* will cooperate closely with the stores to establish career fashion advisors, to help arrange career budget accounts, to make it easy for you to get the right fashion advice and the right clothes in your own city.

We have *plans for career committees in key cities* throughout the country. These committees will give you a chance to get particular help on your particular clothes and beauty problems . . . to participate in interesting quizzes, contests and questionnaires.

All this began months ago

When the Department of Commerce gave us its startling figures —7,500,000 women at work—we began to tabulate countless letters from our readers. We knew how very little experienced attention was being given to fashions for the young woman with a job.

FOR 7,500,000 WOMEN AT WORK

We quickly discovered how very much this young woman wanted specific guidance and help.

Now we have done months of research. We have thousands of answers to long questionnaires. So we're realistic about clothes for the "salaried set"—not just in New York or Chicago or San Francisco, but in cities and towns across the country.

Glamour has the answers

We know your fashion problems. We know the deep-seated practicality of your desire for certain fashions . . . that over 60% prefer jacket dresses . . . that you like collars and cuffs that snap or button on . . . that you prefer tailored slips with sturdy seams. We know how much your incomes allow for good coats . . . what you wear for day and evening . . . what you need and can pay for in hats and shoes. We know what beauty products you buy . . . and some you'd like to buy if you could find them.

Last, we know the answers to your problems. And we're going to cover every aspect of fashion and beauty for you in the magazine, through our career committees and your local stores.

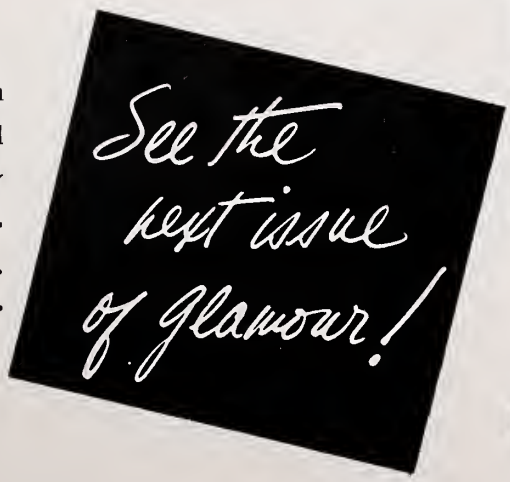
It's a new *woman's* world!

You're that strictly modern American phenomenon . . . a smart, young woman, eager for life, feminine . . . but business-like and decidedly going places. You have a point of view.

You're as different from your grandmother as she was from hers. But you're exactly like both of them in your insistence on femininity. Your clothes problems, your beauty problems, your problems in living have arisen out of a new way of life.

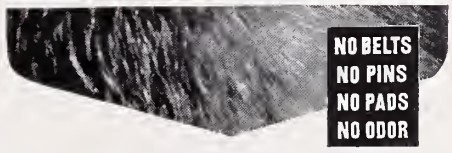
By constant research . . . with a staff working closely with career committees in many cities . . . with advisory experts in every field relative to your needs . . . *Glamour* goes to work for all you young women who work!

Career features in every issue . . . 2 special Career Girl issues every year . . . Career Girl 12-month store service . . . and nation-wide Career Girl Committees





SOCIALLY ALERT WOMEN USE TAMPAX



STYLE LEADERS don't just "wonder about" new ideas. They try them out *themselves*... For instance, take Tampax—monthly sanitary protection that does away with pin-and-belt problems and maintains a perfect silhouette in any costume . . .

Tampax was invented by a doctor, to be *worn internally*. Made of pure surgical cotton, Tampax absorbs gently and naturally, permitting no odor to form; therefore no deodorants are needed. No bulging, no chafing, no visible edge-lines. The wearer *does not feel Tampax* while it is in place. It is so compact there are no disposal problems.

Tampax comes hygienically sealed in individual one-time-use applicators, so neat and ingenious your hands never touch the Tampax at all! And a month's supply will go in an ordinary purse. *Now in three sizes:* Regular, Super and Junior. At drugstores and notion counters. Introductory size, 20¢. Economy package of 40 gives you a real bargain.

Accepted for Advertising by the Journal of the American Medical Association.



TAMPAX INCORPORATED G-31-A
New Brunswick, N. J.

Please send me in plain wrapper the new trial package of Tampax. I enclose 10¢ (stamps or silver) to cover cost of mailing. Size is checked below.

( ) REGULAR ( ) SUPER ( ) JUNIOR

Name_____

Address_____

City_____ State_____

Here are the facts on ...

the $750 GLAMOUR-EVELYN ALDEN design contest

for the best

AROUND-THE-CLOCK DRESS



AWARDS

First Prize	$250
Second Prize	150
Third Prize	75
Fourth Prize	50
Fifth Prize	25

25 additional prizes of gift certificates for an Evelyn Alden dress.

ELIGIBLE

Anyone not a professional designer

JUDGES

MARSHALL ADAMS, style co-ordinator Celanese Corporation

VYVYAN DONNER, Fashion Editor Fox-Movietone

ALICE THOMPSON, Editor-in-chief, *Glamour*

IT'S a new design contest for all those young women who have their eye on a career as a designer. . . . It is eligible to anyone not a professional designer. . . . It has five cash prizes and twenty-five additional prizes of gift certificates for an Evelyn Alden dress.

The around-the-clock dress, that classic of fashion, is the subject of the GLAMOUR-EVELYN ALDEN Contest, which closes on February 21. The winners will be announced in the May issue of Glamour, out April 1.

All sketches submitted become the property of the Evelyn Alden Fashions, 134 West 37th Street, New York City. The decision of the judges will be final and incontestable.

For an entry blank, see your local store or write:

Glamour-Evelyn Alden Contest
420 Lexington Avenue, New York City

Please send me an entry blank for the Glamour-Evelyn Alden Contest

NAME_____

STREET_____

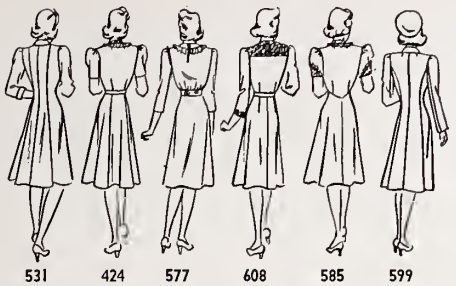
CITY_____

STATE_____

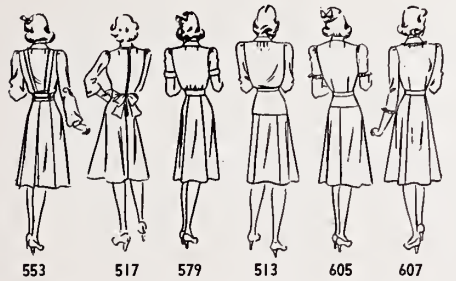
R-3-41

Back Views of Designs

Designs on pages 62 and 63



531 424 577 608 585 599



553 517 579 513 605 607

Hollywood Designs No. 531, 577, 608, 585, 599, 553, 605, 607 are designed for sizes 12 to 20; 30 to 38.

Hollywood Design No. 424 is designed for sizes 12 to 20; 30 to 42.

Hollywood Design No. 517 is designed for sizes 12 to 18; 30 to 36.

Hollywood Design No. 579 is designed for sizes 10 to 18; 29 to 36.

Hollywood Design No. 513 is designed for sizes 14 to 20; 32 to 44.

PRICES OF HOLLYWOOD PATTERNS

Hollywood Patterns are sold in department and chain stores in most cities. They may be purchased by mail, postage prepaid, from the Hollywood Pattern Company, Department G-3A, Greenwich, Connecticut; in Canada, at department stores; and by mail, from The Hollywood Pattern Service, Department G-3A, 2 Duke Street, Toronto.

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GLAMOUR

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NEW RECORDS

Jack Hits the Road

AFTER an incontinent cuffing around in the big band business where nobody but Ellington belongs, Jack Teagarden plays his best big trombone in several years in a new Columbia album called *Comes Jazz*, in which he is thrown in with a braw group of jazzmen including Bud Freeman, Max Kaminsky, Peewee Russell, Dave Bowman and Eddie Condon. The point is that here are only eight pieces and good ensemble riffing and plenty of long and short solos for the likes of Jack, Bud and Peewee. The tunes are old-timers from the bumptious days in Chicago when the boys played hot in the speakeasies till Al Capone came in with a group of hoods and passed out enough money and meaningful glances to call another tune—usually something on the level of *There's a New Star in Heaven Tonight*, which signalized the demise of Rudolph Valentino. Some of the boys were very sentimental.

Jack sings a special, which he wrote about himself, called *Jack Hits the Road:*

Oh, I started up to see Bud
Freeman
But I lost my way.
Oh, I started up to see Bud
Freeman
But I lost my way.
And I thought for a minute
I was on the road for MCA.



MCA is the Music Corporation of America, which used to book Jack Teagarden's big band.

MR. T. plays his old time blues trombone throughout the sides taking his best ride on *After Awhile* and *47 Street and State*. The ensembles are excellent except for a certain languor in Max Kaminsky's cornet which is thoroughly uncharacteristic of this fine artist. Freeman is in good voice and Peewee tootles more whimsically than he has in months.

John Hammond has very sensibly laid the Chicago ghost once and for all in his foreword. Chicago style is only King

Jazz Information, a little mag for the more advanced students, has a splendid biographical sketch of the great Sidney Bechet in its December 6 issue, in which (it seems like the first time) a writer named Mary E. Karoley has taken the pains to make sense out of the life of a jazz musician. If you do not know Bechet's clarinet and the giant solos he does on the soprano saxophone, please drop those skis and pick up as many of the following records as you can find. They're all still in print: and worth your time and change.

SWEETIE Dear, Maple Rag, Shag, I Found a New Baby, Indian Summer, Preachin' the Blues—all Bluebird. *Summertime*—a twelve-inch Blue Note. *Sweet Lorraine, Lazy River*—a twelve-inch Hot Record Society original.

A new Bechet item appears on Bluebird in a beautiful trio performance with Earl Hines (piano) and Baby Dodds (drums) on Hines' famous piano improvisation, *Blues in Thirds*. Benny Goodman's new sextet is ready on Columbia's red label. *Royal Garden Blues* and *Wholly Cats* feature the ex-Ellington trumpet, Cootie Williams, with Count Basie, Charlie Christian, George Auld, Artie Bernstein and Henry Jaeger. The group hasn't shaken down yet. Cootie was supposed to be able to take his mute out when he left Ellington but he still has it. The rhythm section is indifferent verging on poor. But, if we know Mr. Goodman, these matters will be straightened out soon.

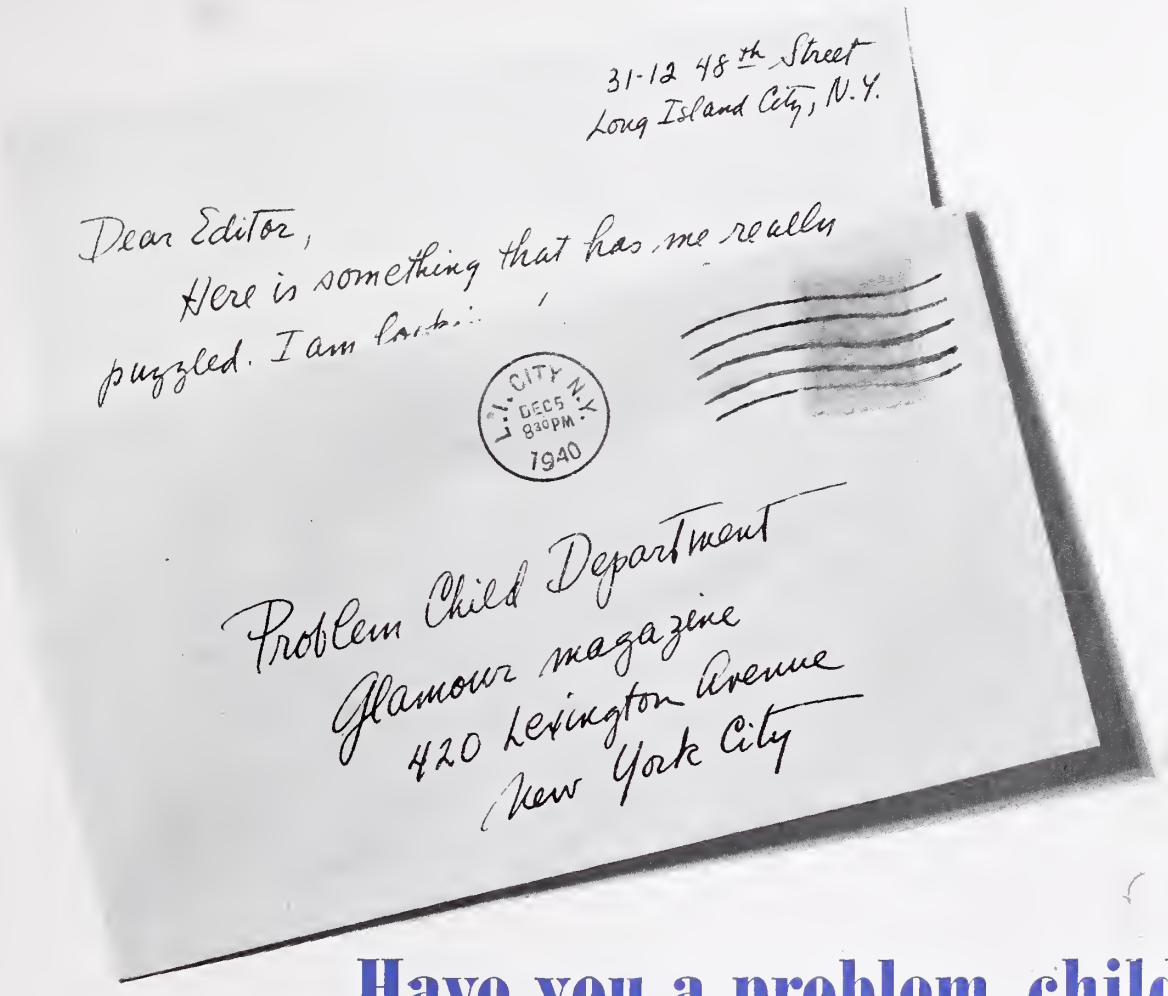
Bluebird has a dandy re-issue of Red Allen and Peewee Russell with the Rhythmakers of 1932, on that exuberant number *Who Stole the Lock*, backed by *Oh Peter*, just as rocky. *Jazz Information* has gone into re-issue with a limited edition of two jazz performances of 1923 by King Oliver's Creole Jazz Band.

On *Chimes Blues* Louis Armstrong takes his very first recorded solo. An old-timer from New Orleans, once asked how the legendary Bunk Johnson played, said "Did you ever hear Louis on *Chimes Blues?* That is the way Bunk played." In addition to King Oliver playing cornet alongside young Louis, the other side, *Canal Street Blues*, offers Johnny Dodds' magnificent clarinet solo.

Now then, these rare old records may not fill your ear as neatly as Bonnie Baker, but you owe it to American music to overlook the acoustic recording and catch the great delight of Louis, King Oliver and Johnny Dodds, the way they played that jazz music the year Hitler and Ludendorff got thrown in jail for revolting in Bavaria.

—POLLY RHYTHM

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Have you a problem, child?

GLAMOUR is a fashion magazine, an aid to beauty and a way to charm. Its pages are devoted to helping and telling smart young women how to be smarter, how to get the most for the least in their clothes and beauty budget, how to do their hair and, on occasion, how to decorate their homes, serve their meals.

But the editors of GLAMOUR feel that there must be plenty of individual problems which the articles in the magazine do not cover.

For this reason, GLAMOUR is starting a department whose sole purpose will be to answer questions—questions of all sizes and description—submitted by its readers. If you have a fashion or beauty problem; if you want information on interior decoration or entertaining; if you are baffled by the complexity of it all—please write to the Problem Child Department of Glamour Magazine, 420 Lexington Avenue, New York City.

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"Lady, leaf like this costs plenty!"

"But Luckies pay the price to get it!" says Jim Hill, Jr., independent tobacco buyer

"Year after year I've seen Luckies buy the finer, the milder tobaccos and pay the price for 'em, too," says Jim Hill, Jr., of Winston-Salem, N. C. "That's why I've smoked Luckies 5 years and that's why most other independent tobacco men smoke them!"

When you buy tobacco, you get what you pay for. And Luckies pay higher prices for the finer, the lighter, the naturally milder tobaccos. If you're smoking more today, *real mildness* is important. So take a tip from the independent tobacco experts—the buyers, auctioneers and warehousemen. Smoke the smoke tobacco experts smoke.



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"You have taught me how to live"

—says Mrs. Elizabeth Strayer in this personal letter to Ann Delafield



Miss Ann Delafield, Directress
Richard Hudnut DuBarry Salon
693 Fifth Avenue
New York, N. Y.

Dear Miss Delafield:

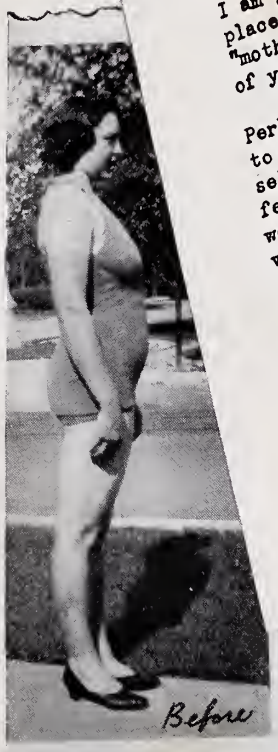
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Elizabeth Strayer



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	Before	After
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Bust	34	34
Waist	28½	25
Abdomen	34	29
Hip	36	32
Thigh	21	17½
Calf	14	12¾
Ankle	9½	8

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ANN DELAFIELD, *Directing*

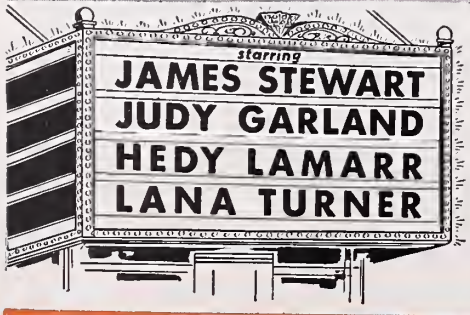
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METRO-GOLDWYN-MAYER presents the picture the world has awaited to follow the never-to-be-forgotten wonders of "The Great Ziegfeld." Bigger in cast, bigger in spectacle, it dramatizes the behind-the-scenes lives of the world's most glorified girls... against a thrilling tapestry of dazzling screen magnificence with scores of song hits, (*for instance: "You Stepped Out of A Dream", "Too Beautiful to Last", "Minnie From Trinidad"*). Plus ravishing show-beauties and the greatest assemblage of personalities you've ever seen in one giant show!

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GLAMOUR

OF HOLLYWOOD

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APRIL, 1941

FEATURES

It's Glamour's second birthday 21
Glamour's America 23
Why girls (should) leave home, *by Margaret Cousins* 24–25
It's Spring when 26–27
Try your wings, *by Frances Hallam Hurt* 39
Howard Hughes catches a star 40–41
Fun in the air! 44–45
Your favorites 48
Katharine Hepburn, *full-color portrait* 49
Young America is mad about bowling 58–59
The J. Walter Rubens "at home" 62–63
Spring's at the window 66–67
Conversation piece, *by Peter Kalischer* 69
Movies of the month 70–71
A quick look at the new movies ..... 4, 9, and 12
Concerning career girls 84
Kitchenette corner 90
Letters to the Editor 94
Reader's choice 96
New records 98

FASHIONS

It's Glamour's second birthday 22
Fresh as a flower 28–29
Prize-winning designs 32–33
Glamour says 34
Rising Star Fashions* 35–38
Suit auxiliaries 42–43
Your new line 46–47
Spring formals 50–51
American-made fashions under $10 52–55
Tops for Spring (hats) 60–61
Air-wave prints 68
Hollywood Designs—Six March windfalls 72–73
Glamour Aisle 86–87
Close Harmony (shoes and stockings) 88–89

BEAUTY

Beauty is skin deep and health deep 30–31
Your "face" can blow away 56
What do you know about your fingernails? 57
Hollywood coiffures 64
Your hair, facts and fiction 65
Through the looking glass 74

*TRADE-MARK REG. U. S. PAT. OFF.



E. L. CHAPIN

ON THE COVER

Claudette Colbert, a sparkling beauty who next appears in "Skylark," poses at Sun Valley in a sleek navy suit, winner of the Glamour-Swansdown Design Contest. From Franklin Simon, New York

Alice Thompson, *Editor-in-Chief*
Irene Kittle, *Associate Editor*
Charlotte Getleson, *Art Editor*

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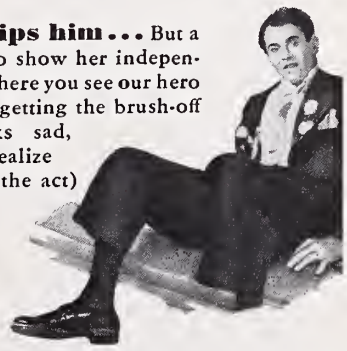
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She trips him . . . Eve (Barbara Stanwyck) shows how to meet a man (Henry Fonda) and make him a fall guy in one easy lesson . . .



She lip-sticks him . . . He's a marked man already . . . marked by Eve's kisses for a swing session with those wedding bells . . .



She skips him . . . But a girl has to show her independence . . . here you see our hero just after getting the brush-off (he looks sad, doesn't realize it's all in the act)



She nips him . . . Eve sure knows her apples. The brush-off technique worked like a charm . . . Will they be married and live scrappily ever after . . . you'll find the Preston Sturges answer in

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starring BARBARA STANWYCK · HENRY FONDA
with Charles Coburn · Eugene Pallette
THE *VEXIEST* PICTURE OF THE YEAR

METRO-GOLDWYN-MAYER'S

LION'S ROAR

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The greatest star of the screen!

"Daddy, do you remember 'The Ziegfeld Follies'?", said Little Cub, looking up at us with large leonine eyes.

★ ★ ★ ★



And, reaching back into the haunted wings of the New Amsterdam Theatre, we were launched on the bedtime story of those nights of stars provided by the memorable Flo.

★ ★ ★ ★

Soon we worked our way to the chapter wherein M-G-M immortalized "The Great Ziegfeld", and we drifted naturally into the glamour story of 1941:

★ ★ ★ ★

THE ZIEGFELD GIRL

★ ★ ★ ★



For many moons Robert Z. Leonard, the director, and Pandro Berman, the producer, have been studding the stars in a cluster designed to give the Aurora Borealis second billing.

★ ★ ★ ★

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Romance, in a beaming web, is spun around the personal problems of a guy played by James Stewart, the last three letters of whose name typify his work. Give up?



★ ★ ★ ★

And Judy Garland! Words fail us.

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Lush, plush and splendiferous, this Eyeful Tower gives us a hall of fame for a cast.

★ ★ ★ ★

For in addition to Garland, Stewart, Lamarr, Turner and Martin, there are (to name but a few) Charlie Winninger, Jackie Cooper, Ian Hunter, Edward Everett Horton, Philip Dorn, Felix Bressart, Eve Arden, Rose Hobart, Al Shean, Dan Dailey Jr., Paul Kelly, Mae Busch, Fay Holden, Ed McNamara and Girls, Girls, Girls, Girls.

★ ★ ★ ★

Settings by Gibbons, Gowns by Adrian.

★ ★ ★ ★

*M*agnificent! *G*lamorous! *M*ighty!

★ ★ ★ ★

THE ZIEGFELD GIRL

★ ★ ★ ★

Glorifying the American lion.



—*Leo*

Advertisement for *Metro-Goldwyn-Mayer Pictures*

A quick look at the new movies

Rated by card values—ace is high



That Uncertain Feeling

CAST: Melvyn Douglas, Merle Oberon, Burgess Meredith, Alan Mowbray
DIRECTED by Ernst Lubitsch
PRODUCED by Ernst Lubitsch

Romantic comedy of a pretty woman who is ready to try even divorce to cure her hiccups and who finds the medicine worse than the ailment.



The Outlaw

CAST: Jack Buetel, Jane Russell, Walter Huston, Thomas Mitchell
DIRECTED by Howard Hughes
PRODUCED by Howard Hughes

Drama based on life of Billy the Kid. Mystery shrouds further details but here's news: Two stars are born—Jane Russell, Jack Buetel.



The Devil and Miss Jones

CAST: Jean Arthur, Charles Coburn, Edward McNamara
DIRECTED by Sam Wood
PRODUCED by Frank Ross (R-K-O)

Clever tale with a serious twist. A store owner, posing as an employee, sees the workers' point of view, brings in much-needed reforms.



The Sea Wolf

CAST: Edward G. Robinson, Ida Lupino, John Garfield, Gene Lockhart
DIRECTED by Michael Curtiz
PRODUCED by Warner Bros.

Sinister stuff involving two castaways rescued by the crew of a ghost ship. Edward G. Robinson gives a magnificent portrayal of the captain.



The Trial of Mary Dugan

CAST: Robert Young, Laraine Day, Tom Conway, Marsha Hunt
DIRECTED by Norman Z. McLeod
PRODUCED by M-G-M

Re-make of the classical courtroom drama about a girl on trial for her life, and her sweetheart lawyer who defends her valiantly.



I Wanted Wings

CAST: Ray Milland, William Holden, Veronica Lake, Wayne Morris
DIRECTED by Mitchell Leisen
PRODUCED by Paramount

Drama of fledgling America trying its wings. Watch for an attractive new face—Veronica Lake—who is taking off for a first flight in films.

GLAMOUR OF HOLLYWOOD
April, 1941

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Volume 5, No. 1

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in American Indian Prints of Enka Rayon

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FIRST CROCUS (left). Crescent epaulets and skirt pockets—soft, front fullness.

SPRING BEAUTY (below). Confetti bows on the draped bodice—a full, swirling skirt.

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(3) Some 10¢ nail polishes never dry underneath and are easily "dented." Dura-Gloss never "dents."

(4) Some 10¢ nail polishes chip off so easily that you have "bald spots" on your nails. Dura-Gloss *lasts*.

Deanna Durbin† Frocks*

So typical are these of Deanna Durbin's natural simplicity and soap-and-water charm that we expect you to rush in for them . . . the way you've been rushing to see Deanna in her newest picture "Nice Girl?"

JR assembly SHOP*

[*Far Left*]
Deanna Durbin redingote with new shirtwaist look. Lined wool coat in navy or beige. Smart rayon crepe print with Peter Pan collar. Sizes 9 to 15. **25.00**

[*Left*]
Deanna Durbin frock of spring's smartest fabric, rayon faille. Black or navy, star-studded as you can see. White blouse. 9 to 15. **19.95**

SIXTH FLOOR



*Reg. U. S. Pot. Off.
†UNIVERSAL PICTURES STAR

Franklin Simon's
FIFTH AVENUE AT 38th STREET, NEW YORK
GREENWICH • EAST ORANGE

Other Fine Stores at which Deanna Durbin frocks may be found:
Grammercy Dress Shop, Atlantic City, N. J.
Loveman, Joseph and Loeb, Birmingham, Ala...R. H. Stearns, Boston, Mass. . . . Marjorie Poore, Bradford, Mass.
Telford's, Charleston, W. Va...J. L. Hudson, Detroit, Mich.
Sanger Bros., Dallas, Texas . . . G. Fox and Co., Hartford, Conn. . . . Bowman & Co., Harrisburg, Pa. . . . Biorkman's, Minneapolis, Minn. . . . B. Lowenstein, Memphis, Tenn.
Richard's, Miami, Florida . . . Maison Blanche Co., New Orleans, La. . . . Dickson-Ives Co., Orlando, Fla.
Meyer Jonasson, Pittsburgh, Pa. . . . Meier & Frank, Portland, Oregon . . . Tepper Bros., Plainfield, N. J.
Miller-Rhodes, Richmond, Va. . . . Lowrey's, St. Petersburg, Springfield, Mass. . . . Forbes & Wallace, Fla. . . . Braunstein's, Wilmington, Delaware.

Quick look at movies

Rated by card values—ace is high



The Road to Zanzibar

CAST: Bing Crosby, Dorothy Lamour, Bob Hope, Glenda Farrell
DIRECTED by Victor Schertzinger
PRODUCED by Paramount

Enjoyable nonsense unwinding through wisecracks and the tom-tom infested jungles of Africa. And where there's Bing, there's music.



The Bad Man

CAST: Ronald Reagan, Lionel Barrymore, Wallace Beery, Laraine Day
DIRECTED by Richard Thorpe
PRODUCED by M-G-M

Melodrama. How a bandit "working" in Arizona proves to be a modern Robin Hood bringing happiness to the people he intended to rob.



Footsteps in the Dark

CAST: Errol Flynn, Brenda Marshall, Ralph Bellamy, Lee Patrick
DIRECTED by Lloyd Bacon
PRODUCED by Warner Bros.

Lightly-treated thriller about the author of a humorous whodunit bitten by the bug of amateur detecting. Difficulties and romance follow.

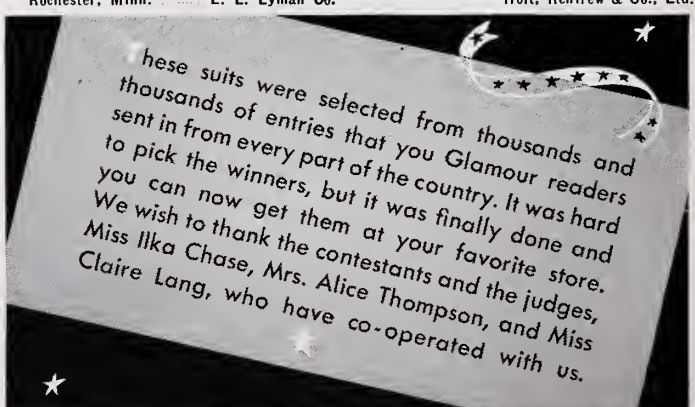




Aberdeen, Miss. — Sue Bess Shop
Aberdeen, S. D. — Olwin Angell Co.
Abilene, Tex. — Ernest Grissom, Inc.
Ada, Okla. — The Smart Shop
Albemarle, N. C. — Riff's Dept. Store
Albuquerque, N. M. — Kistler-Collister
Altus, Okla. — The Vogue
Amarillo, Tex. — White & Kirk
Anderson, Ind. — The Fair Dept. Store
Anderson, S. C. — Gallant-Belk Co.
Ardmore, Okla. — Daube's
Asbury Park, N. J. — Abram's
Ashland, Ky. — Rose-Ann Shop
Atlanta, Ga. — J. P. Allen & Co.
Augusta, Ga. — Frank Goldberg
Augusta, Me. — Chernowsky's
Bainbridge, Ga. — Turner's Shoppe
Barre, Vt. — The Homer Fitts Co.
Bay City, Mich. — W. R. Knepp Co.
Bay Shore, N. Y. — Bon Marché
Beaumont, Tex. — White House O. G. Co.
Beckley, W. Va. — Rahall's
Bemidji, Minn. — Wilson Co.
Berkeley, Calif. — Berliner's Dress Shop
Biddeford, Me. — H. Polakewich
Binghamton, N. Y. — Hills, McLean & Haskins
Birmingham, Ala. — Kessler's
Bismarck, N. D. — Sarah Gold Shop
Bluefield, W. Va. — The Vogue
Boston, Mass. — Chand'er & Co.
Brockton, Mass. — Storey & Co.
Brownwood, Tex. — Knobler's Style Shop
Buffalo, N. Y. — J. N. Adam & Co.
Burlington, Vt. — W. G. Reynolds Co.
Calais, Me. — Unobskey's New York Store
Caledonia, Minn. — J. P. Bouquet
Canton, Ohio — Bon Marché
Casper, Wyo. — Kline's, Inc.
Cedar Rapids, Iowa — Wolf's, Inc.
Chambersburg, Pa. — Nathan's, Inc.
Champaign, Ill. — W. D. Kennedy Co.
Charleroi, Pa. — Wayne's
Chattanooga, Tenn. — The Vogue
Chester, Pa. — Speare Bros.
Chicago, Ill. — Charles A. Stevens & Co.
Cincinnati, Ohio — Mabley & Carew
Clarksburg W. Va. — Watts-Sartor-Lear Co.
Clarksdale, Miss. — Powers & Co.
Cleveland, Ohio — The Higbee Co.
Clovis, N. M. — Mandell's
Columbia, Mo. — Suzanne's, Inc.
Columbia, Pa. — S. Cohen & Co.
Columbus, Ga. — J. A. Kirven Co.
Columbus, Miss. — James Pryor Co.
Cordele, Ga. — Roobin's Oept. Store
Coshocton, Ohio — Golden's
Crawfordsville, Ind. — The Golden Rule
Crookston, Minn. — Gla-Nor Dress Shop
Dallas, Tex. — Sanger Bros.
Dayton, Ohio — Thal's
Denver, Colo. — The Denver D. G. Co.
Des Moines, Iowa — Wolf's
Detroit, Mich. — Russek's
Donora, Pa. — The Boston Store
Dover, Del. — Emanuel's
Dubois, Pa. — Leonardson's
Duncan, Okla. — Yeager's
Durham, N. C. — Ellis Stone & Co.
Dyersburg, Tenn. — The Style Shop
East Liverpool, Ohio — Zack's
East Orange, N. J. — Franklin Simon & Co.
Eau Claire, Wis. — The Band Box
El Campo, Tex. — The Style Shop
El Dorado, Ark. — Morris & Co., Inc.
Elgin, Ill. — Joseph Spiess Co.
Elizabeth, N. J. — R. J. Goerke Co.
Elkhart, Ind. — Ziesel Bros. Co.
El Paso, Tex. — The White House
Enid, Okla. — Kennedy's
Erie, Pa. — Trask, Prescott & Richardson
Estherville, Iowa — Silverberg's
Evansville, Ind. — Kaiser's Smart Apparel
Fairmont, Minn. — The Smart Shop
Fall River, Mass. — Cherry & Webb Co.
Faribault, Minn. — Ochs Bros.
Fayetteville, N. C. — The Capitol Dept. Store
Fergus Falls, Minn. — Josephine Shop
Fitchburg, Mass. — Barney Rosen
Flint, Mich. — Ferris Bros.
Flushing, L. I. — Abramson's
Fort Scott, Kans. — The Vogue
Fort Smith, Ark. — Tilles, Inc.
Fort Wayne, Ind. — The Paris
Fort Worth, Tex. — The Fair
Fostoria, Ohio — Preis, Inc.
Framingham, Mass. — New York Store
Franklin, N. H. — Holmes & Nelson, Inc.
Frederick, Okla. — The Julia Shop
Fulton, N. Y. — J. M. McDonald & Co.
Gardner, Mass. — The Vogue Shop
Gary, Ind. — Hudson's, Inc.
Germantown, Pa. — Duval's
Graham, Tex. — Divine Dress Shop
Grand Rapids, Mich. — Blanche Le Baron
Grass Valley, Calif. — Conway's
Greenfield, Mass. — Aliber's
Greensboro, N. C. — Ellis Stone & Co.
Greensburg, Pa. — La Rose Shop
Greenville, Miss. — Nelms & Blum Co.
Greenville, S. C. — Meyers Arnold Co.
Greenwich, Conn. — Franklin Simon & Co.
Greenwood, Miss. — W. T. Fountain Co.
Greer, S. C. — Alta Cunningham
Gulfport, Miss. — Geo. E. Northrop Co.
Guthrie, Okla. — Larson's
Hagerstown, Md. — Fleisher's
Hamilton, Ohio — Mayer's, Inc.
Hammond, Ind. — David's
Hannibal, Mo. — The Winning Shop
Hanover, N. H. — Ward & Baird, Inc.
Harrisburg, Pa. — Feller & Co.
Hartford, Conn. — Manhattan Shop
Haverhill, Mass. — Grad's Specialty Store
Hazleton, Pa. — The Leader
Herkimer, N. Y. — H. G. Munger Co.
Hickory, N. C. — Melville's
Holdenville, Okla. — Empress Ready to Wear
Holland, Mich. — Jeanne's Shoppe
Hollywood, Calif. — Nancy's
Holyoke, Mass. — Albert Steiger Co.
Homestead, Pa. — Half Bros.
Honesdale, Pa. — Katz Bros.
Hot Springs, Ark. — Eleanor Harris
Houlton, Me. — Bennett's Women's Wear Shop
Houston, Tex. — Everitt Buelow Co.
Huntington, W. Va. — Anderson-Newcomb Co.
Hyannis, Mass. — Buttner & Co.
Indianapolis, Ind. — H. P. Wasson Co.
Iowa City, Iowa — Strub's Dept. Store
Ithaca, N. Y. — Rothschild Bros.
Jackson, Mich. — Elaine Shop
Jacksonville, Fla. — Levy's, Inc.
Jefferson City, Mo. — The Purple Shop
Jenkintown, Pa. — Montgomery, Inc.
Jersey City, N. J. — Schulman's, Inc.
Johnstown, Pa. — Penn Traffic Co.
Joplin, Mo. — Kassab's Oriental Shop
Kalamazoo, Mich. — The Style Shop
Kansas City, Mo. — John Taylor D. G. Co.
Kenosha, Wisc. — Lepp & Co.
Kilgore, Tex. — The Toggery
Klamath Falls, Ore. — La Pointe's
Knoxville, Tenn. — Miller's, Inc.
Laconia, N. H. — Dennis O'Shea
La Crosse, Wis. — Doerflinger's
Lakeland, Fla. — Maymie's
Lake Placid, N. Y. — Lester Cautin
Lansford, Pa. — I. B. Brill
Lansing, Mich. — The Vogue
Lawrence, Mass. — Cherry & Webb Co.
Lawton, Okla. — The Vogue
Lebanon N. H. — The Style Shop
Lewiston, Me. — Ward's
Lewistown, Pa. — Danks & Co.
Lexington, Ky. — Perkin's
Little Rock, Ark. — Pfeifer Bros.
Littleton, N. H. — The G. A. Libby Co.
Lockhart, Tex. — Rosenwasser's
Logan, Utah — My Lady Shop
Long Beach, Calif. — The Dinel Shop
Longview, Wash. — M. Maran's
Los Angeles, Calif. — The May Co.
Louisville, Ky. — H. P. Selman & Co.
Lowell, Mass. — Cherry & Webb Co.
Lubbock, Tex. — Hanna-Pope & Co.
Lynchburg, Va. — J. R. Millner
Lynn, Mass. — Spiller's
Macon, Ga. — Union D. G. Co.
Madison, Wis. — Cinderella Frocks
Mahanoy City, Pa. — R. Guinan Co.
Malden, Mass. — Gordon's Women's Shop
Malone, N. Y. — Caskins & Norcross
Mansfield, Ohio — Golden-Russell
Marion, N. C. — Workman's
Marion, Ohio — Sutton-Lightner
Marshalltown, Iowa — Brintnall's
Mason City, Iowa — D. K. Lundberg & Co.
McKeesport, Pa. — Cox's
Meadville, Pa. — Crawford County O. G. Co.
Medford, Ore. — Mann's Oept. Store
Memphis, Tenn. — Levy's Ladies Toggery
Memphis, Tex. — Rosenwasser's
Meriden, Conn. — Benson's
Meridian, Miss. — The Liberty Shop
Michigan City, Ind. — Russell H. Kramer
Middletown, Conn. — Wrubel's
Midland, Mich. — W. R. Knepp Co.
Midland, Tex. — Everybody's
Millburn, N. J. — The Smart Shop
Milwaukee, Wis. — Fritzel's—Plankington Arcade
Mobile, Ala. — C. J. Gayfer & Co.
Monessen, Pa. — Friedland's
Monroe, La. — Belle Scherck Davidson
Monticello, Ark. — Hattie V. McDaniel
Morgantown, W. Va. — S. M. Whiteside & Co.
Morristown, N. J. — Ceely's
Mount Vernon, N. Y. — Schiller-United
Nacogdoches, Tex. — Schmidt's
Nashua, N. H. — The Smart Shop
Nashville, Tenn. — Cain-Sloan Co.
New Bedford, Mass. — Cherry & Co.
New Britain, Conn. — Birnbaum's
New Brunswick, N. J. — Rineberg & Buck
Newburgh, N. Y. — Johnson & Hare
Newburyport, Mass. — Kray's Boston Store
New Haven, Conn. — Edward Malley Co.
New Kensington, Pa. — Silverman's
New Martinsville, W. Va. — Winer's Dept. Store
New Rochelle, N. Y. — Rosalie Sportswear
New Ulm, Minn. — Pink's Store
New York, N. Y. — Franklin Simon & Co.
Niagara Falls, N. Y. — Mack-Friedman Co.
Norristown, Pa. — B. E. Block & Bros.
Northampton, Mass. — McCallum's
North Attleboro, Mass. — Boston Coat & Dress Co.
Norton, Va. — Cohen's Dept. Store
Norwalk, Ohio — L. M. Preis
Norwich, Conn. — Simon Mandell
Norwood, Mass. — Norwood Woman's Shop
Oakland, Calif. — The Grey Shop
Ogdensburg, N. Y. — Leon Friedman
Oklahoma City, Okla. — Kerr D. G. Co.
Okmulgee, Okla. — Harold's
Old Town, Me. — Ben Sklar
Olympia, Wash. — M. M. Morris
Omaha, Nebr. — Herzberg's
Oneonta, N. Y. — B. F. Sisson Co.
Oswego, N. Y. — J. M. McDonald & Co.
Ottumwa, Iowa — Wareham-Burns
Owosso, Mich. — W. R. Knepp & Co.
Owatonna, Minn. — Gray's Style Shop
Owensboro, Ky. — S. W. Anderson
Pacific Grove, Calif. — Holman's Dept. Store
Painesville, Ohio — Gail G. Grant
Panama City, Fla. — Lillian Kilpatrick
Paterson, N. J. — Mikola's Milady Shop
Pawtucket, R. I. — The Peerless Co.
Pensacola, Fla. — Bon Marché
Perth Amboy, N. J. — Wilk's
Petersburg, Va. — Globe Dept. Store
Philadelphia, Pa. — Gimbel Bros.
Pine Bluff, Ark. — The Froug Stores, Inc.
Pittsburgh, Pa. — Frank & Seder
Plainview, Tex. — Carter's
Plattsburg, N. Y. — Hermann's
Plymouth, Mass. — Buttner & Co.
Ponca City, Okla. — Frohlich's Style Shop
Pontiac, Mich. — Arthur's
Port Chester, N. Y. — Mayfair Shop
Port Huron, Mich. — Winkelman's
Portland, Me. — Smiley's
Portland, Ore. — Chas. F. Berg
Portsmouth, N. H. — The Fashion Shop
Portsmouth, Ohio — The Atlas Co.
Pottsville, Pa. — Grace Shop
Poughkeepsie, N. Y. — Poughkeepsie Up-To-Date
Presque Isle, Me. — Green Bros.
Providence, R. I. — Cherry & Webb Co.
Putnam, Conn. — Kay Clothing Co.
Raleigh, N. C. — Ellisberg's
Rapid City, S. D. — Baron Bros. Co.
Reading, Pa. — The Parisian
Richmond, Va. — Miller & Rhoads
Ridgway, Pa. — Alex Kay
Riverhead, L. I. — Bon Marché
Roanoke, Va. — S. H. Heironimus Co.
Rochester, Minn. — E. L. Lyman Co.
Rochester, N. Y. — McCurdy's
Rockford, Ill. — D. J. Stewart & Co.
Rock Hill, S. C. — Melville's
Rutland, Vt. — The Fashion Shop
Saginaw, Mich. — Esther Shop
St. Joseph, Mich. — Grace B. Pauley
St. Louis, Mo. — Famous-Barr Co.
Salisbury, N. C. — Purcell's
Salt Lake City, Utah — Z.C.M.I.
San Antonio, Tex. — Joske Bros. Co.
San Francisco, Calif. — O'Connor, Moffatt & Co.
Sapulpa, Okla. — Katz Dept. Store
Savannah, Ga. — Fine's
Schenectady, N. Y. — Lady Lee Evelyn Shop
Seminole, Okla. — Herrin's
Seymour, Ind. — The Gold Mine
Shelby, N. C. — Harry S. Cohen
Shelbyville, Ind. — Goodman's Dept. Store
Shreveport, La. — The Hearne D. G. Co.
Sioux City, Iowa — Fishgall's
South Bend, Ind. — Milady Shop
Sparrows Point, Md. — Service Stores Corp.
Spartanburg, S. C. — Aug. W. Smith Co.
Spencer, Iowa — Poole's
Springfield, Mo. — Savage Juliette Shop
Springfield, Ohio — Ed Wren Co.
Stamford, Conn. — Mantell & Martin
Stamford, Tex. — L. Schwarz & Co.
Starkville, Miss. — James Pryor Co.
Staunton, Va. — New York Oress Shop
Stephenville, Tex. — The Ladies' Store
Steubenville, Ohio — Reiner's
Stillwater, Okla. — O. V. Mullendore Co.
Stockton, Calif. — Katten & Marengo, Inc.
Storm Lake, Iowa — Dumbaugh's
Stroudsburg, Pa. — Seguine's
Suffolk, Va. — The Fashion Shop
Summit, N. J. — The Smart Shop
Sunbury, Pa. — The Vogue
Sweetwater, Tex. — Levy Bros.
Sylva, N. C. — Hale's
Syracuse, N. Y. — Addis Co.
Tallahassee, Fla. — Mae's Shop
Tamaqua, Pa. — Scheid's Dept. Store
Tarboro, N. C. — Rosenbaum's, Inc.
Terre Haute, Ind. — Silver's Specialty Shop
Texarkana, Ark. — The Criterion
The Dalles, Ore. — The Paris Shop
Towanda, Pa. — W. J. Ruggles
Trenton, N. J. — S. P. Dunham
Troy, N. Y. — People's Store
Tucson, Ariz. — Redfern's
Tulsa, Okla. — Vandever D. G. Co.
Tupelo, Miss. — James Pryor Co.
Tyler, Tex. — Mayer & Schmidt
Union City, N. J. — Schulman's, Inc.
Utica, N. Y. — Ooyle-Knower Co.
Vincennes, Ind. — Joseph's Ladies Apparel
Waco, Tex. — The Goldstein-Migel Co.
Ware, Mass. — Cohen's Fashion
Warren, Ohio — Howard Shield's
Washington, D. C. — Lansburgh & Bro.
Washington, Pa. — Charles Gessner
Waterbury, Conn. — Musler-Liebeskind
Waterloo, Iowa — Ward S. Williams
Watertown, N. Y. — Frank Empsall Co.
Watertown, S. D. — Betty Baxley Shop
Waterville, Me. — Squire's
Waukegan, Ill. — Hein Co.
Welch, W. Va. — The Beryl Shoppe
Wellesley, Mass. — Worth's, Inc.
Wenatchee, Wash. — The Fashion Shop
West Point, Miss. — James Pryor Co.
Wewoka, Okla. — Myles for Styles
Wheeling, W. Va. — L. S. Good & Co.
Whitman, Mass. — Sally's
Wichita Falls, Tex. — W. B. McClurkan & Co.
Williamson, W. Va. — Schwachter's
Williamston, N. C. — Margolis Bros.
Willimantic, Conn. — H. C. Murray Co.
Willmar, Minn. — Butter's Style Center
Wilmington, N. C. — The Julia
Winston-Salem, N. C. — Jacard's, Inc.
Worcester, Mass. — E. A. Sullivan Co.
Worthington, Minn. — M. & R. Whipkey
Yonkers, N. Y. — Schiller-United
York, Pa. — Jack's
Youngstown, Ohio — Strouss-Hirshberg Co.

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Superb new spun rayon, Lord & Taylor's own exclusive fabric, tested and approved by the American Institute of Laundering. Featherweight, cool, crisp — ideal for spring and summer wear. Won't shrink**, stretch or fade — you can send Shandra* frocks to your own laundry. Sketched, our "Tracks" spectator dress. Blue, green, beige or rose. Sizes 12 to 20. 7.95 See our wonderful new Shandra* collection in the Budget Shops, on the Second Floor

*Reg applied for. **Residual shrinkage, less than 2%.

Lord & Taylor

Fifth Avenue at 39th Street

Quick look at movies

Rated by card values—ace is high



The Lady from Cheyenne

Q

CAST: Loretta Young, Robert Preston, Edward Arnold, Frank Craven
DIRECTED by Frank Lloyd
PRODUCED by Universal

Romance about a young schoolmarm with crusading ideas and a lot of energy who finally discovers she prefers a home to the political field.



That Night in Rio

K

CAST: Don Ameche, Alice Faye, Carmen Miranda, S. Z. Sakall
DIRECTED by Irving Cummings
PRODUCED by 20th Century-Fox

Pan-American comedy of double identity mix-up, Brazilian passion, glamourous dancing, gay repartee and a happy ending in romantic Rio.



Penny Serenade

K

CAST: Cary Grant, Irene Dunne, Edgar Buchanan, Beulah Bondi
DIRECTED by George Stevens
PRODUCED by Columbia

Drama of a woman whose patience balances her husband's irresponsibility and whose courage helps her face the mishaps that befall them.



You will find the *Eve Carver* classic at all leading stores including:

The Denver Dry Goods Co. ..... Denver, Colo.
J. Goldsmith & Sons Co. ..... Memphis, Tenn.
The William Hengerer Co. ..... Buffalo, N. Y.
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Ivey's, Inc. ..... Asheville, N. C.
Ivey-Keith Co. ..... Greenville, S. C.
J. B. Ivey & Co. ..... Charlotte, N. C.
Lansburgh & Bro. ..... Washington, D. C.
Ed. Schuster & Co., Inc. ..... Milwaukee, Wis.
Scruggs-Vandervoort-Barney ..... St. Louis, Mo.
The Stewart Dry Goods Co. ..... Louisville, Ky.
The Strouss-Hirshberg Co. ..... Youngstown, Ohio
The Strouss-Hirshberg Co. ..... New Castle, Pa.
The Strouss-Hirshberg Co. ..... Warren, Ohio
Wolf & Dessauer Co. ..... Fort Wayne, Ind.

Ada, Okla. ..... C. R. Anthony Co.
Akron, Ohio. ..... A. Polsky Co.
Albert Lea, Minn. ..... Stevenson's
Albuquerque, N. M. ..... Sweetbriar Shops, Inc.
Alexandria, La. ..... Wellan's Dept. Store
Allentown, Pa. ..... H. Leh & Co.
Amarillo, Texas ..... Sweetbriar Shops, Inc.
Anderson, Ind. ..... Fair Dept. Store, Inc.
Appleton, Wis. ..... Gloudemans-Gage Co.
Ashtabula, Ohio. ..... Carlisle Allen Co.
Atlanta, Ga. ..... Rich's, Inc.
Atlantic City, N. J. ..... M. E. Blatt Co.
Augusta, Me. ..... Chernowsky's
Aurora, Ill. ..... Sidney Ginsberg
Austin, Minn. ..... Stevenson's
Austin, Texas ..... E. M. Scarbrough & Sons
Baltimore, Md. ..... O'Neill & Co.
Bartlesville, Okla. ..... C. R. Anthony Co.
Baton Rouge, La. ..... The Dalton Co.
Battle Creek, Mich. ..... L. W. Robinson Co.
Bay City, Mich. ..... Bay City Cash D. G. Co.
Big Spring, Texas ..... C. R. Anthony Co.
Billings, Mont. ..... Sweetbriar Shops, Inc.
Binghamton, N. Y. ..... Resnick's
Birmingham, Ala. ..... Burger-Phillips Co.
Bloomington, Ill. ..... Roland's
Bluefield, W. Va. ..... A. W. Cox Dept. Store Co.
Boise, Idaho. ..... Sweetbriar Shops, Inc.
Boston, Mass. ..... Wm. Filene's Sons Co.
Boston, Mass. ..... Jordan Marsh Co.
Bristol, Tenn. ..... H. P. King Co.
Butler, Pa. ..... A. E. Troutman Co., Inc.
Casper, Wyo. ..... Sweetbriar Shops, Inc.
Champaign, Ill. ..... W. Lewis & Co.
Charleston, W. Va. ..... Coyle & Richardson
Chester, Pa. ..... Weinberg Bros.
Chicago, Ill. ..... Mandel Brothers
Chickasha, Okla. ..... C. R. Anthony Co.
Cincinnati, Ohio. ..... Rollman & Sons Co.
Clarksdale, Miss. ..... Powers Co.
Cleveland, Ohio. ..... The Higbee Co.
Clinton, Okla. ..... C. R. Anthony Co.
Clovis, N. M. ..... C. R. Anthony Co.
Columbia, S. C. ..... Kohn & Co.
Columbia, Tenn. ..... Dave Gordon
Columbus, Ohio ..... Morehouse-Martens Co.
Concordia, Kans. ..... Sweetbriar Shops, Inc.
Connellsville, Pa. ..... A. E. Troutman Co., Inc.
Coshocton, Ohio. ..... Golden's
Dallas, Texas ..... Titche-Goettinger Co.
Danville, Ill. ..... Meis Bros.
Davenport, Iowa ..... M. L. Parker Co.
Dayton, Ohio ..... The Home Store
Des Moines, Iowa ..... Younker Bros.
Detroit, Mich. ..... J. L. Hudson Co.
Dodge City, Kans. ..... Sweetbriar Shops, Inc.
Du Bois, Pa. ..... A. E. Troutman Co., Inc.
Dubuque, Iowa ..... J. F. Stampfer Co.
Duluth, Minn. ..... Maurice's
Duncan, Okla. ..... Aronson's
East Orange, N. J. ..... R. H. Muir, Inc.
Elizabeth, N. J. ..... R. J. Goerke Co.
El Paso, Texas ..... Popular D. G. Co.
Emporia, Kans. ..... Newman D. G. Co.
Erie, Pa. ..... Halle Bros. Co.
Escanaba, Mich. ..... Fair Store
Evansville, Ind. ..... De Jong's, Inc.
Fairmont, W. Va. ..... J. M. Hartley & Sons Co.
Fargo, N. Dak. ..... Stevenson's
Flint, Mich. ..... Smith Bridgman Co.
Fort Dodge, Iowa ..... Tuerke Mere. Co.
Fort Worth, Texas ..... Meacham's, Inc.
Framingham, Mass. ..... The New York Store
Garden City, Kans. ..... Sweetbriar Shops, Inc.
Grand Forks, N. D. ..... Herberger, Inc.
Grand Junction, Colo. ..... Sweetbriar Shops, Inc.
Grand Rapids, Mich. ..... Herpolsheimer Co.
Great Falls, Mont. ..... Sweetbriar Shops, Inc.
Greensboro, N. C. ..... Meyer's Co.
Greensburg, Pa. ..... A. E. Troutman Co., Inc.
Greenville, Miss. ..... Nelms & Blum Co.
Greenville, Ohio. ..... Uhlman & Wilson, Inc.
Greenville, Texas ..... C. R. Anthony Co.
Hamilton, Ohio. ..... Robinson-Schwenn Co.
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Honolulu, T. H. ..... Liberty House, Ltd.
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Houston, Texas ..... Sakowitz Bros.
Huntington Park, Calif. ..... Lee's Dept. Store
Hutchinson, Kans. ..... C. R. Anthony Co.
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Indiana, Pa. ..... A. E. Troutman Co., Inc.
Indianapolis, Ind. ..... H. P. Wasson Co.
Ithaca, N. Y. ..... Rothschild Bros.
Jackson, Mich. ..... L. H. Field Co
Jackson, Miss. ..... R. E. Kennington Co.
Jacksonville, Fla. ..... Cohen Bros.
Johnson City, Tenn. ..... King's, Inc.
Johnstown, Pa. ..... Glosser Bros.
Kankakee, Ill. ..... Fair Stores of Kankakee
Kansas City, Mo. ..... Geo. B. Peck, Inc.
Knoxville, Tenn. ..... S. H. George & Sons
La Crosse, Wis. ..... Stevenson's
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Lamar, Colo. ..... Sweetbriar Shops, Inc.
Lancaster, Pa. ..... Hager & Bro.
Lansing, Mich. ..... J. W. Knapp Co.
Laramie, Wyo. ..... Sweetbriar Shops, Inc.
Latrobe, Pa. ..... S. P. Reed Co.
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Lima, Ohio. ..... R. T. Gregg & Co.
Lincoln, Nebr. ..... Gold & Co.
Lincoln, Nebr. ..... Rudge & Guenzel Co.
Little Rock, Ark. ..... Gus Blass Co.
Little Rock, Ark. ..... Pfeifer Bros.
Logansport, Ind. ..... Schmitt-Kloepfer Co.
Long Branch, N. J. ..... Jacey's
Longview, Texas ..... C. R. Anthony Co.
Los Angeles, Calif. ..... Broadway Dept. Store
Los Angeles, Calif. ..... May Co.
Lubbock, Texas ..... Sweetbriar Shops, Inc.
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Newark, Ohio. ..... King D. G. Co.
New Bedford, Mass. ..... Cherry & Co.
New Haven, Conn. ..... Green's
New Kensington, Pa. ..... Silverman's Dept. Store
Newport News, Va. ..... Nachman's Dept. Store
Norfolk, Va. ..... Altschul's
North Platte, Nebr. ..... Sweetbriar Shops, Inc.
Oakland, Calif. ..... Hale Bros. Stores, Inc.
Ogden, Utah. ..... C. C. Anderson Stores Co.
Oklahoma City, Okla. ..... Kerr D. G. Co.
Omaha, Nebr. ..... J. L. Brandeis & Sons
Owensboro, Ky. ..... S. W. Anderson Co.
Pampa, Texas ..... C. R. Anthony Co.
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Paterson, N. J. ..... Quackenbush Co.
Pawhuska, Okla. ..... C. R. Anthony Co.
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Peoria, Ill. ..... Block & Kuhl Co.
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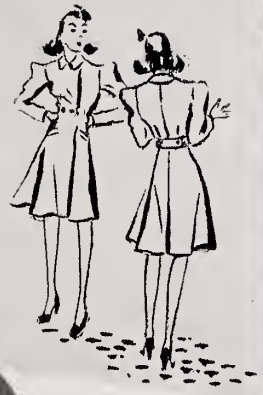
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It's Glamour's second birthday!

BELOW is our credo from our first issue. Today, we reiterate our faith in fashion-for-the-many, in our presentation of 33 dresses, each less than $10. We reiterate our belief in attractiveness, with six pages on sound beauty facts and aids. We repeat our confidence in happiness for attractive women, with six pages on the art of gracious living-on-a-shoestring.

Is all this frivolous? One hundred and fifty years ago, a minority group in this country succeeded in its fight for free schools for every child. The opponents claimed that anything beyond mere literacy was a frivolity and led nowhere except to discontent.

Less than forty years ago, one man in this country started to bring the "horseless carriage" to the hundreds of thousands. He was called a crank and a dreamer . . . his auto, a silly joke. But his dream helped fling roads from coast to coast, helped unite a country and added to the great intangible strength of democracy.

Glamour, on its second birthday, dedicates itself to its own small phase of American democracy . . . that phase that brings color, beauty, charm and self-confidence to millions of women—the industries that bring us, not a uniform, but a choice of thousands of clothes, thousands of beauty products at prices we can afford.

And if the dictator nations feel that this is a vain, unimportant phase of life, let women's voices be heard.



This new magazine, Glamour, first admits what all of us know—that most of the happy experiences in daily living come to the attractive woman.

Glamour insists that every woman can look more attractive and be more attractive if she is willing to try. It is this credo that lies back of every article, every picture.

Last, Glamour is a magazine for those women who count the dollars and the hours they spend in the important pursuit of feminine loveliness—but who are just as much mothered by the old Eve as the most luxurious lady in the land.


Glamour
Glamour
FASHION
BEAUTY
CHARM
IT'S GLAMOUR'S 2nd BIRTHDAY

GLAMOUR'S AMERICA

On our second birthday, we look to our readers as they, we trust, look to us

FOR two years we've been studying America—the America that lies nearest our heads and our hearts, the America to which we are most closely linked—our readers.

It's an America where the girls in Paducah, Houston, Portland, Minneapolis and New York can buy the same attractive clothes. the same new hats and lipsticks at the samc timc and pretty much at the same price.

It's an America wherc thousands and thousands of young womcn each owns eight daytime dresses, two suits, three coats, five hats and seven pairs of shoes. Where thousands of young women spend an average of $97.39 for their vacations. An Amcrica in which 7,500,000 women work . . . and to whom industry and a vast network of distribution offer grcater luxurics than even the wealthy few can afford or find in any other spot on this troubled globe.

All of this is *Glamour's* America—one we are constantly probing and questioning and analyzing. And we are getting to know this America—not from text books, nor from theories, nor from our own prefabricated opinions, as much as we may cherish them. What we know about this America—we learned from you.

IT was you who told us what your favorite recreations are (sports, dancing and reading head the list). It was you who told us how many clothes you own and what you paid for them. It was you who furnished us the picture of the sports you enjoy and excel at—from swimming and tennis to trap-shooting and mountain climbing. You told us your average age, your occupations, your hobbies—in short, your way of life.

But most important of all the things you told us, you thousands of readers of *Glamour*, was your desire for a standard, a guide to help you pick and choose and a voice that speaks *your* language to talk up for you. Your major problem is one of *choice*. Confronted with countless clothes, you want to choose those that will last longest because of quality and taste . . . those that set you off to best advantage. Faced with gallons of lotion, barrels of creams and pounds of make-up—as well as yards of theories—you want to know which will truly improve your appearance and proclaim your good judgment.

With the greatest freedom of choice in job-seeking, the greatest opportunities for advancement (but the keenest competition in all lines of endeavor)—you want guidance on what job to take. You search continually how best to use your talents, how to develop your abilities.

ALL this you do instinctivcly because you are the young American woman of today, belonging to no one group. You have no family crest; you don't usually have a family fortune. You're not bound by any tradition save that of self-reliance. You may be earning a salary, or you may be stretching a young husband's salary. You may be doing both.

Until recently you have had no magazine dedicated to you or the rôle you play in American life. That is, and increasingly will be, *Glamour's* function. To present your particular needs to the heads of great industries who want to serve you . . . to act as critic and judge . . . to help you solve in every way the complex business of living.

AS a magazine, we devote ourselves to showing fashions that are selected for their good taste and "rightness" in relation to your life. Our pages display beauty products and techniques carefully chosen to meet and overcome the problems of grooming you encounter. They are packed with career guidance, articles on home-making, food, decoration and fun. And they are keyed to your incomes as well as your needs.

Two years ago *Glamour* started as a voice for you—the young American woman. If its content has changed somewhat since that date, it was to make that voice stronger and more authoritative. And, frankly, we *have* grown, we have improved. Since our credo is based on *you* we couldn't possibly have done otherwise. For the same reason we can't fail to grow and improve in the future.

OPPOSITE: Our birthday girl, Starlet Margaret Hayes of Paramount, poised before *Glamour's* début issue and that of a year later. Her float-away dinner dress, faintly and fashionably turn-of-the-century, of Celanese rayon marquisette, starched rayon lace. $22.95. Arnold Constable, New York. Other stores, page 97

LEMUS



Why girls should leave home

by Margaret Cousins

IN most progressive communities the Bachelor Girl who lives alone or with another girl has won her bitter fight to gain respect and respectability. Society grudgingly admitted that there was nothing inherently immoral about her. After all, she needed a job—*had to* have a job—and if she couldn't find one close to home, she moved her home close to the job. That was sound; that was sensible.

Now take the same girl, same family, same upbringing, same job. But put the job within hailing distance of home. *Then* let the girl dare express a desire to live by herself and see what happens. Everything, usually, from Mama weeping quietly in her room to an ultimatum from Father to the effect that if Daughter goes, it's for good. The sad part of it is that parents are not afraid of what their daughter will do nearly so much as what the neighbors, led by Mrs. Grundy, will say. Because the neighbors, Lord love them, although they've had no reason to suspect little Ann since she cut her first teeth, will say it's for That Reason.

WHY THEY LEAVE HOME

Ninety-five percent of the girls who are eager to live by themselves are not motivated by the remotest wish to lead a wild and dissolute life. What they want is an escape from the family's affectionate tyranny, a desire to establish once and for all that they are capable of being responsible only to themselves. Sometimes they want solitude and a chance to do some work; sometimes a holiday from advice, or just a plain ordinary urge to Get Away From It All.

I know of one family in a college town who objected violently when their *son*, who was attending the university, insisted on staying at the dorm instead of living at home. The results were so good in his case—he matured, it made a man of him—that when his younger sister was ready to go to the same college there were no objections to her "leaving" home. She was not completely on her own; still, she was required to plan, budget and get along with outsiders. It matured her, too—and made a woman of her.

Now take your own case. You are free, sun-tanned and twenty-one—more or less. Your face, mind and morals are all bright. You've got a job—well, maybe Not Exactly What You Want, but with a future. You have a fiancé or know a man who might be persuaded in this direction if you had a quiet place to encourage him. You cast your first vote in the last election and are therefore assured of Woman's Rights. But what are they? Sometimes you look anxiously around and ask yourself, "Is this *All*?" and you do not feel any more independent than one of those fainting damsels of the Nineties. Because you work all day and you live at home, nobody there seems to realize that you are an adult with wistful yearnings for real self-dependence.

WHAT MOST GIRLS DO

There are several ways out of this dilemma. You could marry in haste. Some girls do this because in the backs of their minds they are anxious for quick freedom from restraining family influences. Or, like some others, you might be willing to accept a less satisfactory job in a distant city. This gives you independence at a stiff price. But if you do nothing about it, the chances are you'll settle into the groove (which can easily become a rut) of family living, where you are often rebellious and bad-tempered and not very pleasant to have around the house.

This troubled state of affairs is not descriptive of an isolated case but typical of thousands of intelligent young women throughout the country. Yet in few large cities, except New York, does a young unmarried woman live in the same town with her family and maintain a separate residence.

Suppose that in the face of the entrenched opposition you decide to take the step and set up for yourself. How do you begin this new life?

HOW MUCH WILL IT COST?

First there is the matter of finance. Your weekly pay check may have been perfectly adequate at home where you paid board or got off scot-free. Face the fact that this sum will now have to cover everything—rent, utilities, telephone and food, plus clothes, cleaning bills, transportation, lunches, medical and dental care, insurance (if you have it) *and* amusements. You may not be able to go out so much but, on the other hand, you will find more pleasure in staying at home where the kitchen does not belong to mother, the bathroom to father and the living room to everybody.

The basic expenditure in this venture will be rent.



Apartment rentals for suitable places in four typical cities of the United States represent approximate figures for other cities in the same sections of the country. From these characteristic rentals you will get some idea of what you will have to pay.

The Atlanta, Georgia, Real Estate Board reports that there are few one-room units in Atlanta. Those available are known as bachelor units and consist of one room with a Murphy bed, dressing room and bath. No kitchen. These rent for $30 to $35 per month. Efficiency apartments in Atlanta—living room with a Murphy bed, small combination dinette and kitchen and a bath—cost $30 to $40 per month. Three-room apartments—living room, bedroom, bath and combination breakfast-room and kitchen—$32.50 to $42.50.

These prices are for unfurnished apartments. Rents on furnished places would range from $5 to $15 more per month, depending on the quality of the furnishings. These rentals are in good, medium-class apartment houses in desirable residential sections.

RENT—OUT WEST

Detroit realtors report that efficiency apartments —living room, bathroom, kitchenette—range from $35 to $45, depending on age of buildings, management and neighborhood. Industrial conditions also affect rentals. The Detroit Real Estate Board suggests that the workers usually prefer to live as near their places of employment as possible (they've got something there), so that generalizations are difficult. The Detroit Real Estate Board supplies lists of real estate organizations who cooperate in finding the right apartment at the right price.

The Denver, Colorado, Real Estate Exchange advises that the general scale of rents in Denver for one-room apartments, unfurnished, is $30 to $37.50. Furnished places range from $32.50 to $42.50. Three-room apartments in Denver, unfurnished, cost $40 to $55. Three-room furnished apartments cost $45 to $60. There is approximately a five-dollar per month variation between unfurnished and furnished places. The prices quoted prevail in a neighborhood considered in Denver a preferable apartment section.

In Los Angeles, California, it is possible to get living quarters at almost any price you want to pay. From a bungalow court to a fancy address, rents are reasonable. Good furnished apartments in excellent neighborhoods (rooms, kitchenette and bath) may be had for $35 per month and up, depending on the size of the rooms and the quality of the furnishings. Unfurnished places are proportionately cheaper.

Taking everything into consideration, however, you may find that your salary isn't sufficient to make living alone practical. If you are a gregarious person, a partner in this plan is the best out. An apartment mate will cut costs in half and share the work. (And don't forget—there's always work to housekeeping!) The choice of this associate should be made with great deliberation. Make an effort to know her well and like her awfully well before you team up with her in a housing project. If not, she may turn out to have mannerisms which will drive you crazy. She may be sloppy where you are neat, careless where you are particular, and her personal habits may not coincide in any way with yours. This is just the sort of thing you were trying to escape.

Choose carefully, but don't ignore the idea of having another girl, or even two, to share your place. Roommates are fun. Not only are they helpful when it comes to maintaining a residence, but even your new-won freedom is more pleasant if you have a congenial person to discuss it with. You may not believe it now, but after the first heady draught of independence you can get quite lonely living by yourself. Cooking and eating are more fun when there are two or more at the table.

PUTTING IT TO YOUR PARENTS

If you have worked out the economics of this thing, i.e., how to run a Place of Your Own and you have decided for or against a roommate and discovered the kind of apartment you want and can afford, you are now square up against the crux of the matter—selling the family on the idea.

When you make this revolutionary proposal, be prepared for anything. There is no trick plan, strategy, ambush or deception parents will not turn to when convinced that the morality and future happiness (as they see it) of their daughter is at stake. They may brow-beat and storm around, or they may simply sue for sympathy and saw away on your emotions like a street fiddler on *Silver Threads Among the Gold.* But once you have made up your mind, stick to it. (Continued on page 85)

It's Spring



Peddlers' parade in Charleston, S. C., with festooned push-carts and decked-out darkies like a DuBose Heyward yarn in Technicolor



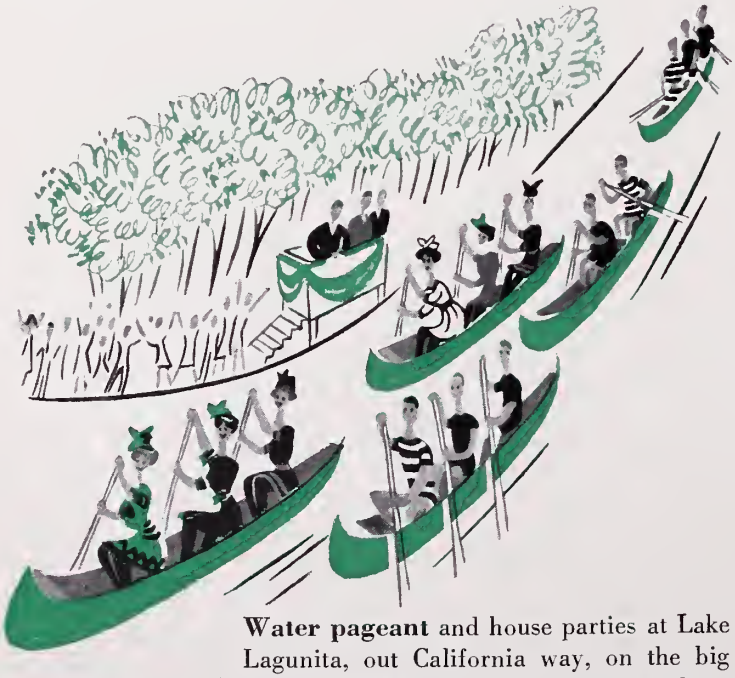
Mint juleps make an emphatic début at the University of Virginia—an incredible half-gallon Mason jar per man



The hurdy-gurdy strolls the streets of New York, scattering music and wander lust and turning work into a bitter brew



Cherry blossoms in Washington, white and pink like cotton candy, keynoting Spring for America. When they come out, tourists come in



Water pageant and house parties at Lake Lagunita, out California way, on the big Spring week-end for the Stanford students

when . . .

These cross-country goings-on indicate the turn of the season



Cat-fishing on the Mississippi, the little black boys snoozing as they fish. This, Mark Twain's dearest sign of Spring



Navajo parties get under way come Spring at Texas U. Navajo blankets, food, beer—and the gang is off to Dillingham's pasture



Wading, the infallible test. If your feet don't freeze, Spring's here. Duke U. students test it yearly up on Piney Mt.



Roller-skating, like kite-flying, spells Spring everywhere. But it's extra-loved and extra-significant on Chicago's Lake Shore Drive



Mardi Gras, the mad merry-making with which New Orleans—where it's perennially Spring—predicts the season on the calendar



Navy ensembles

FRESH AS A FLOWER

That new bright look for jacket-dresses and redingotes gives you a fashion lift



Border print, from a garden path, on hem of rayon crêpe dress; sleeves, sailor collar of tube jacket. $12.95. Saks-34th Street, New York



Gay and new as a daffodil—rayon crêpe print with full drawstring coat. Revers and yoke of rayon bengaline. $14.95. B. Altman, New York



Flower-striped rayon crêpe frock—vertical on skirt, lateral on long bodice; plain wool jacket. $14.95. Arnold Constable, New York

← Navy is to a wardrobe as a crocus is to Spring. Far left, April changeability in navy rayon sheer. Demure dress for an office paragon; frou-frou jacket for a Lorelei. $17.95. Russeks, New York. Left, timeless navy rayon sheer crêpe in a low-waisted, high-throated dress; a white-winged, fitted redingote. $15. Marshall Field, Chicago

OTHER STORES ARE LISTED ON PAGE 97

BEAUTY IS SKIN DEEP

TAKE CARE OF YOUR SKIN

IF you have a good skin, don't consider it a permanent gift from the gods. It's up to you to see that it stays that way. Normal skins, properly cared for, never become problem skins. Rose Laird, the cosmetic specialist for young skins, has built her preparations around this fact. She believes that simple care and cleanliness are both the means and the end.

RIGHT	WRONG
 SHE'S AN ANGEL . . . whose deeds are mirrored in this column. She's not only a delight to look at, she's a pleasure to have around. It's not that she spends a great deal of time on her face—it's that she spends her time wisely.	THIS BRAT isn't hurting anyone except herself. She's rushing around with a dirty face when it only takes a minute to have a clean one. She may have a good skin under those layers, but not for long . . . she'll end up with a problem one. 
 YOUR SCALP is your skin too. Cleanliness and skin health start with your top-knot. Rose Laird recommends weekly washing with her Shampoo 35 to keep your crowning glory shining, to aid in preventing skin worries starting on the scalp.	CARELESS about your locks? It's not grooming we're discussing. Dirty hair and scalp are first steps to a problem skin. And, if you go long-haired and hatless, your head needs more frequent shampooing than mere looks dictate. 
 CLEAN FACE? Not unless you really scrub, complete with brush. Miss Laird has a complexion brush and a Liquid Soap to encourage clear skins, discourage infections. If your skin is sensitive to soap, she has a Liquid Lather which is milder.	SLAPDASH soap and water methods may save time at the time, and give you hours of corrective work to do later. All young skins need the thorough cleaning that a brush can give. Besides, it leaves your face with a grand color. 
 TAUT AND DRY skins even happen to the young. This is the time to use Greaseless Lubricant, which is a softening cream made especially for young skins. It's not heavy and not greasy. Use it at night after you clean your face thoroughly.	JUST ONCE you go to bed without washing your face—and you've started something! "Once" is usually the beginning of problem skin. Miss Laird has preparations for bad skin, but why not take the few minutes necessary to avoid getting one? 
 A LOTION as a base for powder is needed by young skins to be well protected. Laird's Protective Lotion takes a moment to spread on, yet makes your make-up smoother and hides the tiny skin imperfections. It guards you against dirt and dust.	DRESSING by the powder-and-dash school of make-up, our misguided heroine pounds a powder puff (soiled!) over all. Results? Rough make-up which doesn't stay on very long, no protection from dirt, a poor skin. Are you guilty? 

AND HEALTH DEEP

TAKE CARE OF YOURSELF

HEALTH must always be your first thought in trying to have—and keep nice skin. While *Glamour* believes that good care is essential for the outside of your body, it believes that the inside must be clean too—and nourished with vitamin-packed food. If you follow the rules of common sense in diet and health care and still have a really bad skin—see your doctor.

RIGHT	WRONG
 IF YOU work, snatch every minute possible for exercise. Try doing a few stoops and bends every morning. You'll feel better. It helps your circulation, which helps your skin. Your eyes will be brighter, you'll be more alert.	RELAXING with a good book may be fun—but it isn't *good* when you're surrounded by candy, nuts, sweet drinks. Try relaxing completely without a thought on your mind. A few minutes of this will do more good. And use sugar sparingly. 
 A MILK BAR is your favorite hangout if you're smart. You know it pays to drink milk—and fruit juices. Full of vitamins, they help give you clear complexion and sparkling eyes, something coffee and tea won't do! Go light on those two.	INTEMPERANCE, over-indulgence is bad. Whether it be food, or stimulants there's a great need to strike a happy medium. Stimulants *can* be very bad for your skin if taken in large quantities because they are dehydrating. So play safe. 
 OUTDOORS is the place we're supposed to be, not in stuffy houses. Good air is still the most stimulating, the best tonic for the blood—and thus for the body. It's so important that you ought to plan to spend part of every day outside.	BOTTLES provide the stimulation for this girl, and all her relaxing is done indoors. Nobody could expect her body to work normally. She has to use medicine to cure herself quite often. And yet, a small "ounce of prevention" would do the job. 
 HEALTH and clear skin are in these "halo" foods. Carrots, broccoli, string beans, cauliflower, turnips, and onions are packed with vitamins, won't make you fat. For meats—always choose lean cuts, and lean poultry and game.	SWEETENED, rich foods are things that you love . . . and who doesn't? But use them in moderation. Pastries, highly seasoned and fried foods are also bad for skin. They make you feel dull besides giving you bumps and rough skin. 
 SLEEP is necessary to rebuild the energy you've used up in the daytime, to give your muscles and nerves a rest. But, you need good relaxing sleep to do this. Good sleep means going to bed early and regularly, never getting exhausted.	RESTING yourself on a night-club table till all hours isn't rest. So, why do it? Even if you don't see haggard rings under your eyes *yet*, you're paving the way for them . . . for wrinkles, too. Skin needs rest from the strain of people, places. 



PRIZE-WINNING DESIGNS

How do you rate the designs in the Glamour-Swansdown Contest? Vote, then see judges' decisions on page 100

A dress coat designed by Eunice Bumgardner of Beckley, West Virginia. It has a prophetic little stand-up collar that shows only a pencil-line of white piqué. Of all-wool navy twill, with shining buttons arrayed down the front and crusted on the peplum-front flaps. Which prize is it?

A free-swinging swagger coat, its classic lines supercharged with the newness of flaring revers and slashing big pocket flaps. Designed by Jane Hellman of Hickman Mills, Missouri, in a monotone tweed of melting Palomino beige, it's tailored to hang with effortless distinction



LEMUS

A suit for High Tea and Large Events, exquisitely tailored in blue wool crêpe and shined up with silvery couturier buttons. Completely feminine with soft, soft, roll collar and gentle shoulders cutting in to a sliver waistline. What prize did Helen Julian of Dayton, Ohio get for this?

An Eternal Suit in navy blue, with dressmaker touches on a timelessly wearable silhouette, designed by Jean Mazzarella of New York City. Lightweight wool crêpe, with oblique shoulders and subtly pouched pockets on a longer jacket. All designs at Franklin Simon, New York

The extra $250, added to original prizes in Glamour-Swansdown contest, was awarded each winner by the following mills, whose fabrics are used:

BOTANY WORSTED MILLS
LORRAINE MANUFACTURING CO.
HAMILTON FABRICS
D. W. FARNSWORTH

GLAMOUR SAYS . . .

In a wealth of new fashions, watch these





FOLLOW the crescendo of South Americana in hats, in colors, in dresses...notably the rhumba trend for both day and night

NOTICE the waistline, playing from normal to 6-inches below...clingingly, gently fitted

MARK the Chinese chic of gay, squared-off coolie coats...of sleek surplice bodices...wee stand-up collars...pagoda hats



WATCH the blade silhouette, rapier-slim yet flexible with the ease of subtle pleats



LOOK to a hat that is whimsically prim, like a skimmer set spang on a pompadour or smack on the back of the head, showing bangs

WATCH for a flagrantly feminine bonnet like an inverted-brimmer with bright flowers; a pompadour nosegay clouded in hazy maline

REVEL in color...perhaps creamy beige, or slashing bold colors of Hot Country birth



SEE to straps on your slippers and bows on your toes, from the cunning baby-walk shoe to the spider-heeled, ankle-strapped slipper

MARK well the shoulder of 1941—not padded, not squared and not droopy, but natural, molded to accent that feminine line



OBSERVE the return of a modified dolman, and deeper-cut armholes for slope shoulder

NOTICE a craze for sleeves neither-short-nor-long, but just below-the-elbow

ALL RISING STAR FASHIONS* SHOWN IN THIS ISSUE ARE AVAILABLE AT:

YOUNG NEW YORKER SHOP at LORD AND TAYLOR, New York
HUTZLER BROTHERS CO., Baltimore
CARSON PIRIE SCOTT & CO., Chicago
MANHATTAN SHOP, Hartford, Conn.
NANCY'S, Hollywood
VIRGELINE'S LTD., Lansing, Mich.
GIMBEL BROS., Philadelphia
KAUFMANN'S, Pittsburgh
THE ADDIS CO., Syracuse
FORESTER, INC., Waterbury, Conn.

*TRADE-MARK REG. U. S. PAT. OFF.



LEMUS

Rising Star Fashion*

USE WHITE ON NAVY

High-spot in the Easter Parade, your navy blue rayon crêpe jacket dress, bright with white piqué. It walks arm-in-arm with a cutaway on Sunday, goes smartly to work on Monday. Cartridge pleats hug the high-necked dress, form pockets on the jacket. $14.95. Winged pillbox, navy rayon faille. $3.

• This Rising Star Fashion*, at stores listed on page 97

*TRADE-MARK REG. U. S. PAT. OFF.



LEMUS

Rising Star Fashion*

ADD FLAG-RED TO BLACK

Box office hit on the avenue! Print dress and wool redingote to keep cameras attentive, not to mention the man at your side. Sparkling red-and-black rayon print with a tiny peaked collar; matching red wool redingote, fastened with frogs. $14.95. Black rayon faille pompadour pillbox. $3.95 • This Rising Star Fashion*, at stores listed on page 97

*TRADE-MARK REG. U. S. PAT. OFF.



Rising Star Fashion*

WEAR RED WITH NAVY

Flash! And your parade-trotting Easter fashion is recorded for the public prints. It's newsworthy, with its new-cut jacket, gaily bordered all around in red cotton knitting. Navy rayon crêpe dress in the classic tradition is belted in bright red leather. $19.95. Rayon faille sailor. $5 • This Rising Star Fashion*, at stores listed on page 97

*TRADE-MARK REG. U. S. PAT. OFF.



LEMUS

Rising Star Fashion*

TRY BLUE WITH BROWN

Fashion coverage at the Easter Parade—by you *and* by the flash bulb boys. Ensemble in one of Spring's best duets, powder blue and brown. Rayon crêpe print dress in both colors; tuck-trimmed wool redingote in blue. Each piece goes happily with anything. $14.95. Rayon faille turban. $3.95 • This Rising Star Fashion*, at stores listed on page 97

*TRADE-MARK REG. U. S. PAT. OFF.

Try your wings

Six case histories of office rebels who successfully tried theirs

by FRANCES HALLAM HURT

IF you're an office rebel (who isn't in the Spring?) and recoil from a time-clock like a back-firing gun, this is your story. It suggests six ways —ways that have worked successfully for others—to kick over the traces with pleasure and profit.

It takes courage to chuck a job with a pay-check for a business in which the pay-check's on you. But lots of young rebels have, and loved it. We report on six of their self-made jobs—jobs that you might copy.

A MAGAZINE agency is the first odd job, and it caters to 2,500 customers. Its owner, a bright young woman who has the Depression to thank for her booming business, began—as can you—from scratch.

She was in the ranks of the great unemployed when it dawned on her that the public was lost in a welter of 4,000 to 5,000 periodicals. They didn't know themselves what they wanted to read. She decided to save the day. Out of that welter, she would find *just* the right magazine for each of her prospects. So, on the infallible basis of customer-service, she set up her subscription agency.

An agency, which is a clearing house where one may subscribe to any magazine or newspaper, is simple enough to come by. You write to various publishers asking to be their agent and, if all goes well, they remit instructions on rates and commissions.

This done, our heroine put into motion the system that has built up her business. She informally wrote her prospects, telling each that she could add to his leisure pleasure by the perfect magazine. To the Garden Club ladies, she suggested gardening and home magazines; to the business men, financial and industrial sheets; and so on. If she could get a lead on her prospect, she delved into obscure hobby magazines to pique his interest.

Despite her canniness, selling magazines was not easy. The "I'm-working-my-way-through-college" crowd made it doubly hard, but she had the comfort of knowing they only made one-time sales. She got renewal business, for she kept going back.

She set for herself a daily call-quota which she met (and still does) come hell and high water. She never approached a prospect with, "Here's a magazine I think you'll like." She said, "Have you seen So-and-So in this month's *Blank?*" She referred specifically to an article in the magazine which she knew would interest her customer. He almost always bit.

Of her 2,500 customers, most of them renew subscriptions yearly, automatically battening her bank account. The commissions on selling subscriptions are usually generous, although they vary widely. Each periodical has its own rate of percentage per subscription, as a rule ranging up to 50 percent. Out of 4,000 or 5,000 publications, the rates level off nicely.

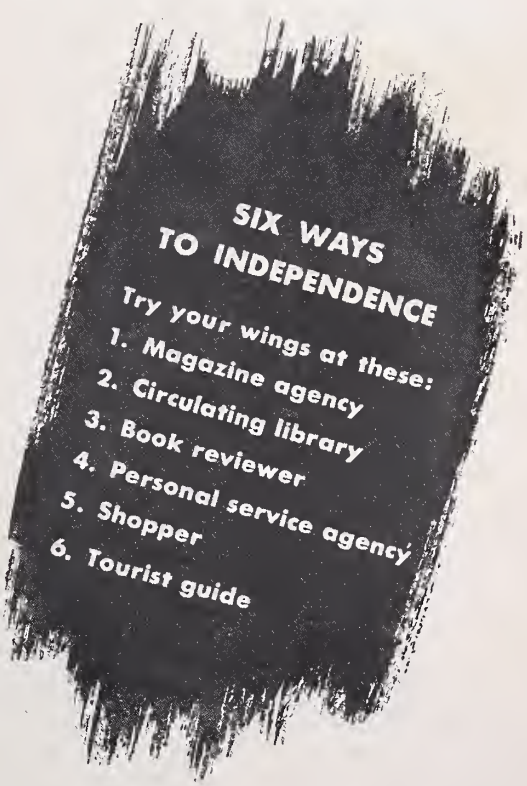
A personal touch and an intelligent approach are her big business-getters. She still sends informal letters and makes endless calls. But all her customers are her friends now, and she gives herself a six-weeks' vacation. She is one person we know who *liked* the Depression! And small wonder.

OUR second proposition is a rental library. For our ease-history on this subject we went to a girl who, with her sister, ran one for two years. They prospered, but sold it finally—at a great profit—because they wanted to go to college. The money they accumulated saw each of them through two years of school, which speaks well for their management since they were in the habit of declaring dividends when one wanted a new dress or a trip.

These two bought their business for $500 when it was in a sadly run-down condition. They borrowed the money from the bank, with their father going on the note.

TO the supply of books already on hand, they added some forty new ones and opened up. The library was in the lobby of a good apartment-hotel, providing a steady flow of prospective and repeat customers.

Aside from their investments in books (which they bought wholesale from publishing houses at the usual forty percent discount), their overhead was comfortably low. Rent was only $15 a month (Continued on page 77)



Howard Hughes catches a star

Jane Russell, 19, starts at the top in "The Outlaw"

ERNESTINE JANE GERALDINE RUSSELL is one girl—according to available figures—in 750,000. Without ever having stood before a movie camera or made a professional theatrical appearance, she was tapped to star in a million dollar movie, "The Outlaw."

Howard Hughes, aviator and one of Hollywood's more venturesome producers, wanted to launch a new personality in the part of Rio, half-breed sweetheart of Billy the Kid. After a six-months' search he chose Jane Russell, rushed her to location at Moencopi, Arizona.

Jane is nineteen years old, five feet seven inches tall. has done professional modeling. She was working as receptionist in a doctor's office at $10 per week when the lightning struck. Neither Hughes nor her agent had seen Jane when she was first considered for the part. The agent had simply taken her picture off the wall of a photographer's studio and submitted it to Hughes.



The Russell dressing room



With Jack Buetel, also a "find"



Jane Russell and a "candid" fan



Jane improves the scenery



On "The Outlaw" set: Jane, two papooses

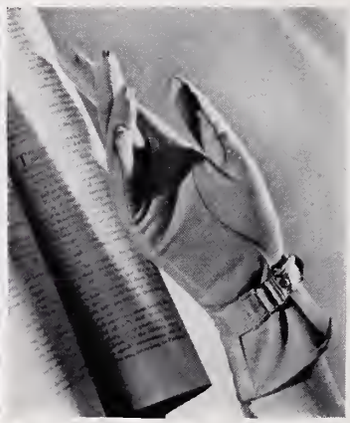


Two Hopi Indian chiefs give her the once-over

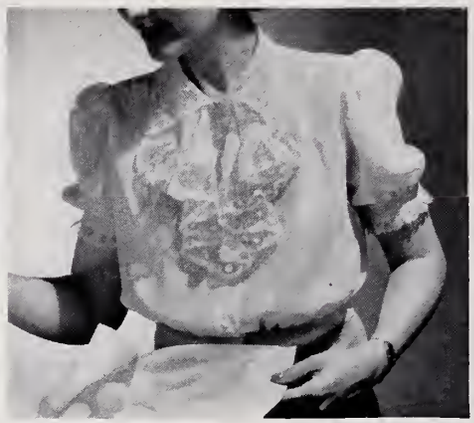
SUIT AUXILIARIES *New blouses, gloves and bags*



Bib-tucked shirt of chambray, a 1941 fashion ace. In brown; striped bib, collar, cuffs. By "Truly Famous." $2.95. The Emily Shops, New York



Shorties, by Merry Hull. Rayon Milanese: capeskin fourchettes and wrist-strap. $2. At Postman's, New York



Jabot blouse after the "dandy" of the Regency days. Bemberg rayon georgette "Joan Kenley." Spice for suits. $2.98. McCreery's, New York



Soft blouse, *à la* Lord Byron, in white rayon jersey. Full-flowing, tight-wristed sleeves and convertible collar. $2.98. Gimbel's, New York



Underarm bag of rayon bengaline, shirred onto a yoke. Variety of colors. $3. Lord & Taylor, New York



Lower neckline in a star-dotted Celanese rayon Jersanese blouse; wide-flung revers; long, full sleeves. $2.98. Arnold Constable, New York



Oxford cloth, a major men's shirting and a major blouse fabric this Spring, in a "Debtown Jr." classic shirt. $1.98. Emily Shops, New York



Pastel glove, wrist-to-hem shirred, fine for flower hats. Of rayon Milanese. $1. Oppenheim Collins, New York



Little-boy shirt of corded chambray, gay with red stripes. Just the thing for suits, slacks. "Everglade." $2.25. Lord and Taylor, New York



Long vanity of red saddle leather, with "gold" frame. Talon-fastened inner pocket. $3. B. Altman, New York



Tea-time glove by Fownes. Soft suèded rayon Milanese, shirred for wrist-flattery. $1. At Stern's, New York



Baby blouse, all handmade, to add the right note to your suit. White rayon crêpe, its scallops cross-stitched by hand in navy. This "Yolande," excellent with almost any cut of suit jacket. $4. Hutzler Brothers, Baltimore



Calf bag of Crocagator (pressed calf), shirred like a fabric. For casual suits. $2.77. Macy's, New York



Swagger blouse after the gaucho. South American pet. Flatterer in rayon crêpe. Shirred yoke, full sleeves. $3. At Hutzler Brothers, Baltimore



Classic slip-ons. Double-woven cotton, shell-stitched fingers. In Mexican beige. $1.50. B. Altman, New York

OTHER STORES ARE LISTED ON PAGE 97

FUN in the air!

Come Spring wanderlust, it's time to declare open season on play

FIFTY years ago today, when Mother caught Daughter staring vacantly out the window instead of crocheting busily on her antimacassar, she fetched a huge bottle labeled "Iron" or "Tonic," or mixed up a sizable mess of sulphur and molasses, and spooned it into the hapless lass. Then she checked up on the windows to be sure no treacherous Spring air crept through a crack.

Surprisingly, Daughter lived, but she missed the most fun of the year—fun in the Spring . . . the wonderful fun of kids out of school, of a city dog off its leash, of you out in the air for the first time in six months. When *you* begin to stare vacantly out the window and feel pretty unfortunate to have a steady job, you know it's time to declare open season on play.

One of the first Spring pastimes, because it can get under way while there is still a bite in the weather, is a steak fry. Steak fry, steak broil, steak roast—call it what you will, but go on one. It's no trouble to assemble a party. Just drop a hint and you'll have more aiders-and-abettors than you can handle—including men.

This works up into a nice give-and-take kind of party, with the gentlemen bringing the steaks and the ladies supplying the incidentals. It can be all fun and no trouble if you give it a little thought previous to setting out. For instance, we suggest (having more than once wound up around midnight with four pounds of raw beef) selecting a definite destination beforehand, where you *know* there is a pit and fire wood.

Since steak frys are in order all Summer, it is money well spent to buy some steak-frying implements. If you like big parties, buy individual metal steak forks (about fifty cents apiece) so each person can cook for himself—rare, medium, or well-done—without having to sacrifice his taste to the majority or without breaking his neck

UNDERWOOD & UNDERWOOD

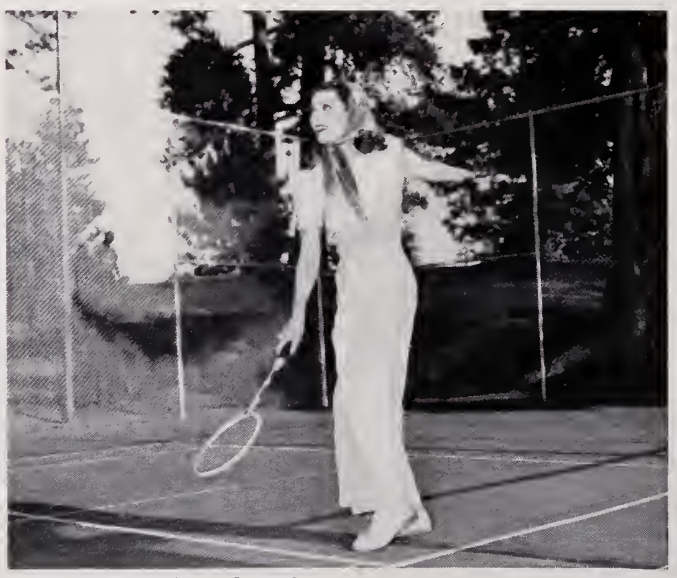


CAMPING COSTS LITTLE

ACME



SAIL-BOATS CAN BE RENTED



TENNIS ON MUNICIPAL COURTS

to find a green, non-burning sapling from which to drop his steak into the fire. It's worth money to avoid that.

If you're content with middle-sized parties, you can take along the broiler from the kitchen stove to lay across the pit. The steaks sizzle merrily, and you can turn them easily. A really handsome gadget is a long-handled metal clamp-grill, which costs about $3.50. It works like an over-size popcorn popper (another pleasant addition to a steak fry, by the way), with the steak clamped between either side. This way, you turn the steaks by a flick of the wrist. If you want to initiate a series of back-yard steak parties, and thereby become a very popular miss, spend about $5 (and up) on a charcoal burner. This is a tripod affair to hold charcoal, topped by a grill. It is no trouble, makes no clutter and excellent steaks.

A wise thing to take along, besides steaks and incidentals, is several bags of charcoal at about twenty cents apiece. It is a protection against finding only damp or green wood, and also richly flavors the meat.

FOR a bang-up steak fry, take sliced onions and tomatoes, big flat buns, and potatoes or "roasting ears" to cook in the ashes . . . just because they taste heavenly. Take bottled drinks if you can, to save a lot of wear-and-tear, and fruit or cookies for dessert. Of course, you want the condiments—butter, steak sauce, salt and pepper—but keep the menu simple. Every item you take means that much more work to unpack, fix, and re-pack. After all, the steaks are the *raison d'être* of the party, so let them do a solo. They are all that the men are interested in, anyway, so why worry about extras?

An elaboration of a steak fry, and something that is proportionately harder to stage but also proportionately more fun, is an overnight camping trip. Men love these dearly—so much, in fact, that they always insist on cooking breakfast. It's an outdoor ritual, even to cleaning the frying pan with sand.

Unless you have done a great deal of camping, you had better confine your "roughing it" to a cabin until the weather is definitely warm. Even then, chill nights are apt to give tenderfeet cricks in the neck, colds in the head.

ALMOST every locale has its hunting or fishing preserves, with accompanying rustic cabins that rent for a modest sum per night. With the proper chaperonage and the family consent, you can shake the city and office from your feet and completely forget them both, in the space of one short week-end. This is a much better Spring tonic than any old sulphur-and-molasses ever was!

If you're going to a lodge in the woods, the first thing to discover is the location of the nearest store, what you can buy there, and what you must take with you. Besides food, it's always wise to take along cards, games and books in case (Heaven forbid) it rains.

If you're a true child of nature and use the star-studded sky for a roof, you'll want to take all the food with you so you can forget such civilized institutions as grocery stores. It's simple to camp out for the night, although most people regard it as depressingly complex. Just wear heavy clothes (riding pants and jacket are ideal), which you sleep in, and take plenty of blankets. The steak fry menu is fine for supper, and what could be simpler than bacon, eggs and coffee for breakfast? The one difficulty around cities is finding a place to sleep, so it's a good idea to have a spot chosen before you start.

One of the most satisfying ventures of Spring is getting out on the water—from renting a boat in the Park to buying a folding kayak (Continued on page 82)



ROWBOATS ARE CHEAP BY THE HOUR



BICYCLES ARE HIRED FOR A SONG

Your new line

Eighteen persuasives to taper your figure

SPRING foundations will give you a graceful, new slenderness from rounded bosom to smooth, slim hips. They'll give you, too, a new freedom—less restraint in breathing, walking, dancing. A great part of this is due to American-made, lighter-weight fabrics, so sturdy that they require little, if any, boning.

1. This Munsingwear Foundette gives an unbroken, slender line. Made of nylon over Lastex yarn in lace weave. Control panel of rayon satin and elastic. $5

2. All-in-one Corsees foundation, by Flexees, molded without a single seam to mar your sleek, tapering line. Of marble-smooth rayon sharkskin and Lastique. $5

3. Maiden Form brassière of nylon marquisette, fine as veiling but "supporting." $1.50. Real Form step-in girdle of raschel-knit nylon and Lastex yarn; rayon satin Lastex panels "flatten" bulging diaphragm. $3.50

4. Lovable brassière with quilted under-sections to give uplift support. Adjustable straps; a back fastening that adjusts to fit ribs comfortably. 59 cents. Girdle, by Corsetry, has bones at waistline in front, set diagonally to prevent their poking into figure. $2

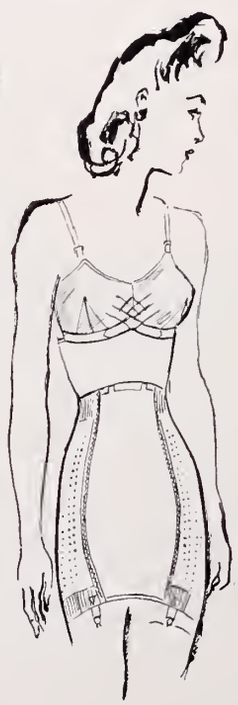
5. Model brassière for too-flat bosoms. Of rayon jersey, its "Bias-cup" gives smooth roundness. $1. A Carter step-in girdle of silk and cotton elastic with twin bones in front to prevent top roll. $2.50



1. Slender-line Foundation



2. Seamless All-In-One



3. Uplift Brassière; Raschel-knit Girdle



4. Adjustable Brassière; Diaphragm-control Girdle



5. Bias-cup Brassière; Panel Restraint Girdle

6. Hickory all-in-one with new Perma-lift insert on inside of bra to give uplift. A triple-knit reinforcement holds the figure in long, slender lines. $3.50

7. Brassière of batiste to give high rounded, youthful line. 59 cents. Girdle, with hip reinforcement, rounded back and light front boning, "redistributes" and molds the figure. $3.50. Both are by Bestform

8. Adola brassière, designed to uplift and support. Broadcloth, with inserts of Lastex yarn. 59 cents. Vassar step-in girdle, shaped waistband of nylon, cotton and elastic, controls figure yet permits freedom. $5

9. Brassière with Cordtex fabric support, fashioned to hold its shape after repeated launderings. $1. Slide-fastened girdle, designed to flatten hips by new reinforcement in leno-elastic sides. $5. Both Strouse Adler

10. Brassière of Goss-Amour, nylon, cotton net; designed to uplift. $1.50. Pantie-girdle for young figures of Goss-Amour and nylon, for light control. Cotton lace ruffle, detachable garters. $5. Both by Gossard

11. Longer-line brassière of cotton lace. Darleen leno-elastic insert beneath bosom to make it comfortable. Midriff section is reinforced to flatten diaphragm, prevent roll of flesh above girdle. $1.50. By LaTrique

• For stores carrying this merchandise, see page 97



6. All-In-One, uplift bra

7. High Rounded Brassière; High-waisted Girdle



8. Young-line Brassière; Action Girdle

9. Supporting Brassière; Hip-slimming Girdle



10. Small-bust Brassière; Pantie-girdle

11. Longer-line Brassière

YOUR FAVORITES

Despite the cry for new faces, the public—which is you—goes right on patronizing the same stars

INCREDIBLE as it may seem, Clark Gable has been in the movies for ten years and a top favorite for most of that time. James Cagney has been in pictures from the first gangster film on—which was made about a year after the Crash. As for Wallace Beery—he's been playing tough good men and bad tough men since Jackie Cooper stood knee-high to a sombrero.

Contrary to general belief, the public is not fickle with its favorites. Given half a chance and a few decent scenarios, it will go right on worshiping at the same shrines until the objects of its devotion are eligible for Social Security. Political officeholders get shorter shift from their electorates. All the above named veterans—Gable, Cagney and Beery—were on *Motion Picture Herald's* list of the Ten Biggest Money-Making Stars of 1940. (The *M. P. H.* is a weekly magazine for theater owners and exhibitors.)

Norma Shearer, star of the box office bonanza "Escape," was a star in silents—and so was Joan Crawford. There are as many comebacks as new faces. Two years ago a rash, if not rude, movie theater-chain owner gave out a list of film personalities to the press, all of whom he deemed "box office poison."

Among them he named Marlene Dietrich and Katharine Hepburn. Miss Dietrich came back with two good movies in a year—"Destry Rides Again" and "Seven Sinners." The lovely Miss Hepburn, whose picture graces the opposite page, has been poisoning the box office at New York's Radio City Music Hall in "The Philadelphia Story" for all of six weeks—a record equaled only once before in the history of that plush establishment.

WHEN a movie star "has it"—the magic, indefinable combination of acting, personality and vitamins that starts the fan letters pouring in—he or she usually keeps it for years. "Age doth not wither, nor custom stale her infinite variety," to quote Bill Shakespeare, who also has done work for the movies. Although the clamor for new faces is justifiable enough in the long run, it isn't the public that sets it up so much as the producers. They usually want youngsters to keep the current favorites from getting magnified ideas of their own importance.

Ginger Rogers, for instance, who last year made more money for RKO than any other star, has actually had three separate careers in the movies. At first she played small ingénue parts—sailors' sweethearts, cigarette girls and the like. Then, Fred Astaire hit the movies and Ginger moved into her second career—the nimble-footed musical comedy partner, the light comedienne. Finally, when she and Astaire split, she went back to straight dramatic rôles—and the triumphs of "The Primrose Path" and "Kitty Foyle."

EVEN the so-called child stars are veterans. Shirley Temple, who will resume picture-making soon, has actually been in the movies three-quarters of her life. Both Mickey Rooney and Judy Garland, first and last respectively on the Box Office Big Ten list, have been in the movies for a long time—Mickey for seven years, Judy for five.

Charlie Chaplin, Lord knows, can measure the advance of the film industry along with the years he's been in it. The public, faithful for more than a quarter of a century, applauds "The Great Dictator" not only in America, but in whatever portion of the globe the film is permitted to be shown. Carole Lombard, another top-ranking star ("Mr. and Mrs. Smith"), was in the last crop of Mack Sennett bathing beauties. It would take too long to discuss *supporting* players who have lasted down the years. Adolphe Menjou, for example, supported Rudolph Valentino in "The Sheik."

All this must seem pretty discouraging to the newcomers who sit around and wonder when the Old Guard is going to give them a place in the sun. But as long as the public wants them—and the public *always* wants them—the Old Guard dies but never retires.

Katharine Hepburn

Fresh, beautiful and chic, Miss Hepburn makes her first appearance in *Glamour's* portfolio of full-color star portraits.

The radiant motion picture actress is currently starring in "The Philadelphia Story," in which she appeared on the stage and in which she is making her triumphant return to the screen after an absence of more than two years.

CLARENCE BULL





Spring Formals

Ante-bellum ball gown of white rayon marquisette, dripping romance from every frothing black lace tier. A picture dress, one to turn greener your deadliest rival's green eyes . . . especially if your shoulders are your pride. Period piece with a wide-waltzing skirt to make every stag tag back. $14.95. At Jas. McCreery in New York

Débutante dance dress with the hug-me-tight waist and billowing skirt the Party Girls love. This, a scene-stealer in pale party-pink, with an extravagant skirt of rayon net shot from waistline to hem with slim comets of rayon lace. Basque bodice and soft shoulder ruffles also of rayon lace. $10.95. Oppenheim Collins, New York



Gringo rhumba dress, adapting the Latin silhouette to the Gringo's own taste in pepper-sauciness—bright plaid and plain. Long, snake-hipped bodice of rayon plaid taffeta, archly tied in front; ballooning skirt of rayon marquisette. The swirling bands of rayon taffeta pretend at rhumba tiers. $17.95. R. H. Macy, New York

Latin rhumba dress, in the real hip-hugging, ruffle-tiered South American manner. The bodice of cotton lace molds suavely over the hips—swinging low in back, peaking high in front—then breaks into a torrent of rayon marquisette ruffles. Super-charge it with drama by a red rose in your hair. $19.95. John Wanamaker, New York

Soufflé dance dresses
in tier-skirted Spring variations
...romantic or rhumba

OTHER STORES LISTED ON PAGE 99

American-made fashions

Shirtwaist dresses



REVERS on rayon crêpe polka-dot classic. Smartly belted. $7.95. Franklin Simon in New York



FLY-FRONT closing from high, collarless neckline to waist; full skirt. Tubize rayon crêpe classic. $5.95. Jas. McCreery, New York



PATCH POCKETS on American Viscose spun rayon classic. Noncrushable, and it looks like linen. $6.50. At Saks-34th St., New York



FINE-STITCHED detail on polka-dot shirtwaist dress; Du Pont rayon crêpe. Button-up front. $5.95. Stern's, New York

Suits and ensembles



TINY checks for a jacket-dress of rayon crêpe. Bodice, rayon jersey. $6.53. Macy's, New York



GLENURQUHART plaid two-piece suit in Eastman rayon sharkskin, tubbable. Fly-front jacket. $8.95. Carson Pirie Scott & Co., Chicago



DRAWSTRING belt on coat of "Loma-Leads" printed dress-coat ensemble of Yale Fabrics rayon crêpe. $6.53. Macy's, New York



CARDIGAN with patch pockets, kick-pleat skirt of spun rayon covert; washable blouse. $9.39. At Macy's, New York

OTHER STORES ARE LISTED ON PAGE 99

under $10. *Glamour picks 33 winners*



UMBRELLA PRINT shirtwaist dress of washable Enka rayon cravat cord, "Papaya" cloth. $7.47. Macy's, New York



SHIRRING softens the back of tubized rayon crêpe shirtwaist dress, belted in leather. $5.95. At Arnold Constable, New York



LONG SLEEVES, bloused at the wrist, on a clean-striped classic of Bemberg rayon sheer. Narrow patent belt. $8. At leading stores



SOFT fullness for pearl-buttoned shirtdress of Celanese rayon crêpe. $7.95. Russeks, New York

LEMUS



STRIPED rayon piqué on Du Pont rayon crêpe jacket; dress. "Junior First." $7.95. Oppenheim Collins, New York



CHESTERFIELD collar of rayon velvet on long jacket; skirt is kick-pleated. Eastman spun rayon covert. $9.39. Macy's, New York



LEATHER POSY on lapel of hip-bone jacket; high-necked dress of Gloria-Lynn rayon crêpe. $7.95. At Oppenheim Collins, New York



WHITE revers on "Loma-Leads" coat; dress. Yale Fabrics rayon crêpe print. $6.53. Macy's, New York

Continued on next page

Continued from preceding page

American-made

Casual clothes



SAILOR collar, anchor on pocket of sports dress. Of Du Pont Peka rayon. $6. At leading stores



BLAZER-STRIPED rayon jersey shirt; pinafore, American Viscose washable rayon repla (can be worn alone). $7.47. Macy's, New York



COTTON LACE frills square neckline of this cotton-print dirndl, laced basque waist. $7.95. Scruggs, Vandervoort, Barney, St. Louis



TRI-COLOR frock, beanie. Everfast Crown Tested viscose rayon. $8.95. Oppenheim Collins, New York

Soft dresses



POSY print on a "Junior First" frock of Du Pont rayon crêpe. $7.95. Oppenheim Collins, New York



BOLD geometric Indian print in full-skirted shirtwaist dress of rayon crêpe. Classic lines, color bright. $3.98. Gimbel's, New York



TUCKED bodice on dress of Tubize acetate rayon crêpe, with tie belt and white collar. "Betty Hartford." $5.98. Famous and Barr, St. Louis



DUTCH GIRL skirt on pinafore of Celbrook rayon sharkskin. Blouse, extra. $7.95. Raphael Weill, San Francisco

fashions under $10



CASHMERE (wool and rayon) cardigan jacket over Du Pont rayon crêpe dress. $7.95. Arnold Constable, New York



SOUTH AMERICAN verve in Celanese rayon jersey flowered skirt and cummerbund. Rayon crêpe blouse. $8.95. At leading stores



EAGLE-EMBLEMED jacket and a contrasting circular skirt of Du Pont rayon shantung. $7.95. At Oppenheim Collins, New York



WOVEN madras striped cotton in Indian colors on dirndl dress. $8.95. Oppenheim Collins, New York

LEMUS



PANEL of big carnations go down front of flowered Crown Tested rayon poplin. $3.98. Franklin Simon, New York



RUCHING of white cotton on piqué collar and cuffs. Rayon sheer crêpe coat-dress that buttons to a trim fit. $7.95. Saks-34th St., New York



SIMPLICITY. Left, fly-front shirtdress. $6.50. Gimbel's, New York. Right, rayon crêpe "Betty Hartford." $5.95. At Stern's, New York



FLUTING ruffles all four pockets of a floral print of Bemberg rayon sheer. $7.95. At leading stores

OTHER STORES ARE LISTED ON PAGE 99



LEMUS

Your "face" can blow away

No wind can blow your "face" to the extent shown in the picture, but it can—and does—play havoc with your carefully blended make-up. Dust, grime, and the strain of city-living all combine with wind to be real enemies of make-up, unless you anchor it in place with a protecting foundation. Whichever of the many excellent ones you prefer—cream or lotion—choose the powder created *especially* for it. Together, they give you a "face" which remains just as you put it on—a guard against wind and weather

WHAT DO YOU KNOW ABOUT YOUR FINGERNAILS?

20 questions—and scientific answers

What causes white spots on nails?

The nail must have been bruised at its base—by pushing too harshly on the cuticle around the half-moon area—or by an accidental blow.

What causes dark spots on nails?

Dark spots are also bruises but the spots are on the flesh *underneath* the nail, not *on* the nail.

Does polish make nails split, peel?

No. No reliable polish can cause this. Most splitting and peeling are caused by failing to keep the nail tips filed smooth and even. They should be filed once a day to insure against ragged edges.

Can ordinary nail polish or remover start an infection in an open wound?

Good brands are never the cause of infection. Actually, they help keep a clean wound covered.

Should you cover a split or broken nail with some kind of mending tissue?

Yes. A mending tape or colorless nail polish should certainly be used to protect the torn nail.

Is there any way to speed the drying of nail polish?

When polish feels smooth, though it isn't set, dip fingers in ice-cold water for a moment.

Can polish be thinned with remover?

No. Remover dissolves polish, doesn't work in harmony with it. Use special polish-thinner.

How should nails be filed?

Shape nail tips to an oval by filing from outside to center. Don't file too close to outer edges or you will take the support away from the nail tip.

Do nails reflect state of general health?

Yes. Your general health must be good, your diet balanced, your nerves and glands in good condition if you want strong fingernails.

What is the purpose of a base coat?

The extra thickness of the base coat reinforces weakened nails and helps to protect them against further damage. It fills in rough spots on the surface of nail and provides a smooth surface on which to apply your nail polish.

How can you make polish last longer?

As you apply polish, remove a hairline from each nail tip. This leaves an area for daily filing. Frayed nail tips are often caused by nail- and polish-peeling. Let polish dry a long time.

What is best way to remove polish?

With a cotton-tipped orange stick dipped in remover. The stick's slender tip removes old polish without smearing color onto the cuticle.

Who was the first woman in history to stain her nails?

Nefertiti, a daughter-in-law of Tut-ankh-Amen.

What is the correct way to buff nails?

Do not stroke back and forth with the buffer. Always buff in the same direction, but *lightly*.

Does excessive dryness of hands affect the condition of cuticles and nails?

Yes. Nails are a type of skin growth. When skin gets too dry, nails get thin and brittle. Massage cuticle with oily lotion or cream. Natural oils should also be restored to the hands.

How should you choose a polish shade?

Polish should blend with your lipstick, the basic color of your costume and with your activity.

Can constant use of polish injure nails?

No. Nail growth takes place beneath the cuticle. Nail health depends on your general health, the correct care of the cuticle, and daily filing.

What part of fingernail is alive?

Beneath the cuticle and lower part of the moon.

What causes a hangnail?

Usually carelessness. If cuticle is allowed to stick to the surface of nail, it is carried forward by the nail and stretched as the nail grows. Stretched cuticle breaks and frays. To avoid hangnails, push the cuticle back *gently* once a day with a smooth, clean orange stick.

What is a good treatment for newly trimmed hangnails?

Apply antiseptic, then colorless polish to close wound and keep hangnail from tearing further.



Young America



St. Louis

Tallying—Erna Husmann, left, and Florence Cronin, avid bowlers. Florence works at the Court House, Erna for the Arcade Bookkeeping Service



Los Angeles

Time out for Frances Price, left, and Phyllis Caspary. Both career in department stores—Frances at The May Co., Phyllis at J. W. Robinson



Chicago

Let 'er go! And Betty Jean Dunlap, at Congress Bowling Alley, does. She looks her part—College Shop Director at Carson Pirie Scott, a big department store. A temperamental bowler, her score flickers between 100 and 165



Dallas

Side line fun at Brantley's Alley, with Helen Merriam, left, and Blanch Simons having it. They like to bowl on dates. Helen is with Southwestern Bell Telephone; Blanch, with Music Corp. of America

is mad about bowling

Herewith is attractive proof—career girls all over the country

BECAUSE it's fun and inexpensive, and doesn't take a lot of dressing or undressing, bowling is knocking young America for a ten-strike.

Once upon a time, "bowling alley" was synonymous with "pool room," and the number of young ladies found on the premises rivaled each other in scarcity. But no more. It is estimated that 3,000,000 women in America now bowl.

The Career Girl is largely responsible. She can bowl at lunch, after work, on a date, and has an easy choice of costume—skirt or slacks with sneakers, bowling shoes or oxfords. The price per string never broke the most anemic budget, and it is an effortless and fascinating way to s-t-r-e-t-c-h.



Toweling up to make a strike, Peggy Flynn laughs with Buddy Bray. She has dual duties at Woolf Bros., a specialty shop. She is model and saleswoman



Score time at Radio City Bowling Alleys, favorite noon-time spot. Evelyn Peircey, top, of Railway Express, and Marjorie Moore of Saks-Fifth Avenue's Entertainment Bureau



Will it or won't it? Cynthia Ault, of H. & S. Pogue department store, eyes the ball anxiously. So, at left, does Ann Bryson. She is with the American Under Mutual Casualty Co.



A strike, we bet! Winston Jennings heaves a straight one at the Astor Clarke Lafayette Bowling Alleys. She is private secretary to a Federal Communications Commission official

Tops for Spring



Bicycle sailor.
Worn straight and back.
Swiss rapel straw,
fluted edge contrasting. $2.98.
Bloomingdale's, New York



Coolie mushroom.
Way back on head.
Red Milan straw,
rayon grosgrain band. $5.75.
Bloomingdale's, New York



Chullo
Straw pillbox banded in rayon jersey
for smooth-browed chic; by Brae-Burn.
$2.98. Gimbel's, New York



Bumper-brim bonnet
of felt; rayon grosgrain ribbon.
Worn back and straight.
Chalfonte. $6.
Stern's, New York



Flower-topped
and wear it straight.
Red hyacinths
on a tiny felt disc;
a Tailored Topper. $3.95.
Stern's, New York



Shadow-brim bonnet.
Worn back-of-head;
in fur felt; by Rotford.
Pink with brown ribbon. $6.95.
Knox the Hatter, New York



Back-of-pompadour beret
of Swiss rapel braid.
Picoted rayon grosgrain band and bow.
Black veil. $1.83.
Macy's, New York



All-in-one
Goes back on head.
Seamless, wool jersey turban.
$1. Best's, New York

OTHER STORES ARE LISTED ON PAGE 100.

The J. Walter Rubens "at home"

Starring Virginia Bruce's home-making touch



THE DEN, paneled in golden pine, is a favorite spot for chess in the Rubens' Colonial home. It's a family sport, since little Susan is learning



BAR NOOK, graced by Susan and her elders. The bar looks oddly comfortable in Early American dress - hooked rugs, bright chintzes. Note bar stools, right



HER CORNER, built high in the eaves of her bedroom up a tiny curving stair. Here she putters, works on needlepoint

Their house

PAAL

THEIR LIVING ROOM, Mr. and Mrs. Ruben seated on a fire bench. A glorious alliance of color, the room's carpet and walls are palest green, the chintz curtains splashed with huge cabbage roses. Minutiae: hand-painted fire tiles, Queen Anne table at far left



HER BEDROOM, perfect complement to her pastel beauty. Pale blue walls with pink roses, blue carpet, frilly organdie canopy and window curtains



MUSIC ROOM, with Mrs. Ruben at the piano (as she so often is), and Mr. Ruben, one of Hollywood's foremost producers, as very attentive audience



LARAINE DAY



OLIVIA DE HAVILLAND





NANCY KELLY



ANN RUTHERFORD







IDA LUPINO



DOROTHY LAMOUR



MARSHA HUNT



PAULETTE GODDARD



BRENDA JOYCE

Hollywood coiffures



DOROTHY LAMOUR



LARAINE DAY



LARAINE DAY



BARBARA STANWYCK



OLIVIA DE HAVILLAND



ANN RUTHERFORD



NORMA SHEARER

YOUR HAIR, FACTS AND FICTION

Here are "whys" of caring for your hair— discard those Old Wives' Tales

YOU spend hours and a tidy sum on it; you talk about it; worry over it; fuss with it and sometimes weep over it—but what do you really know about your hair? We are going to talk down-to-earth facts and incidentally, upset a few popular myths.

Fact. First of all, what is hair? Hair is just another form of the skin itself. It is made of the same tissue as fingernails.

Each hair grows from a tiny root deep in the skin. As it grows upward through the tiny tube or follicle, it is shaped into a slender shaft. For just a fraction of an inch above the scalp, each hair is living tissue; beyond this, it is considered to be lifeless.

Fiction. It is *not* true that singeing seals the hair or does it good in any way whatsoever. This is a barber's myth. It is also reassuring to know that whatever we do to the *ends* of our hair does *not* affect its fundamental health, however it may look.

Fact. Each of your hairs has a life of from six months to four years. When the life of the hair has run its normal course, it falls out and a new hair grows to take its place.

Fiction. Falling hair does *not* necessarily indicate a poor scalp, particularly in the Spring and Summer. Some people's hair falls out faster than others'. You may shed one hundred a day normally. But a diseased scalp should be treated by a dermatologist.

Fact. Your hair gets its color from pigment granules that are in the cells of the hair shaft itself. When this pigment diminishes your hair turns gray or even white. (Some doctors recognize worry or nerve strain as partially responsible for early loss of pigment.) Once your hair loses its color, you either *like* gray or white hair, or dye it.

Fiction. Dye does *not* "kill" the hair. Any hair that takes frequent bleaching and dyeing is apt to break off because the shaft has been weakened. Before you go in for dyeing (this includes highlighting and tinting) have an oil treatment at a beauty salon.

Fact. Normal hair should be shampooed at least once every two weeks; should never be allowed to get too oily or too dry. Daily brushing is necessary to stimulate the sebaceous glands from which the hair oil is secreted. Brushing distributes the oil and not only improves the health of the hair, but actually gives it much more of a sheen.

Fiction. You do *not* lose your hair from too tight hats, too much or too little air or too great thinking! It's because the scalp, with increasing age grows tighter on the skull. This is your beau's worry more than yours—for women rarely grow bald.

Fact. Your hair may be thin for the following reasons: dandruff, constant wetting, or failure to keep the scalp clean. If your hair is healthy, you yourself can diagnose normal rules for taking care of it. Hair tied up in a bandeau or hair net at night needs more brushing and thorough airing.

Fiction. A hundred strokes every day aren't always necessary. Three minutes each of brushing and massage are often sufficient.

Fact. After your shampoo, rinse and rinse and rinse your hair. When it's possible dry your hair in the sun. If it is too dry, add a little oil. If it is too oily, rub a little alcohol over the hair and dry the hair before the alcohol evaporates completely.

Fiction. A moderate amount of sun does *not* harm the hair and may even be beneficial. If your hair is dyed or tinted, be sure to ask the person who dyed it if the sun will affect its color. This is important.

Fact. There are many beauty tricks for your hair. These you can learn from many other pages in *Glamour*. But don't apply them until you are familiar with all the groundwork of common-sense care.

Opposite: Photographs of seventeen new Hollywood coiffures that you may copy. They are shown on the stars for whom they were originated. Chosen because they're flattering and new, you'll be sure to find one that suits your type.

Hollywood hair stylists have created these coiffures with an eye for softness and flattering qualities. We have chosen them because they are new for Spring and will be right for Spring hats.

SPRING'S AT THE WINDOW

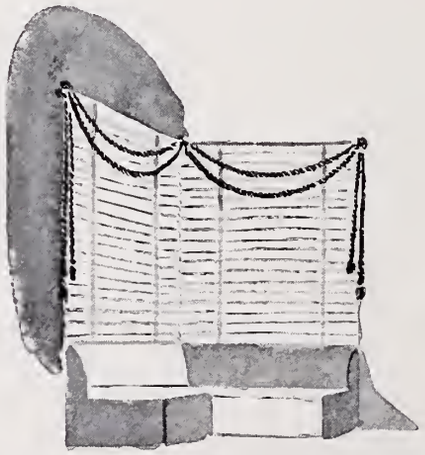
Ten ways to bring it inside

SPRING is far too nice to be kept outside, so we asked Elaine Drake, an interior decorator whose forte is charming ways on little means, to bring it into the house. The results—these imaginative windows.

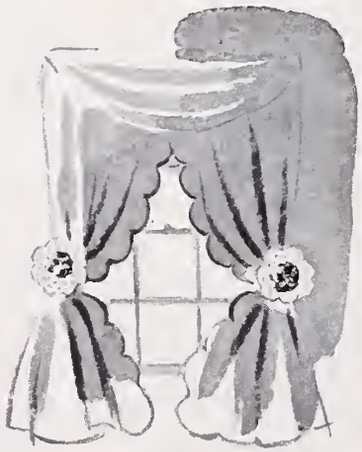
Nor does Miss Drake advise using cloth of gold. She suggests material you can easily buy in your town...intriguing devices you can rig up yourself, or have rigged up by the handy-man. Here are ideas for your living room, bedroom, kitchen, bath—all to help you capture Spring.



Chianti bottles, bright and shining in their little straw baskets, hang from cup hooks at kitchen window. Unless you're a great Chianti drinker, beg or buy bottles of varying sizes from friends or a restaurant. Paint the baskets in giddy colors.



Rope drapery across the Venetian blinds of a corner window. A supremely simple, modern gesture of which you'll grow increasingly fond with hot weather. Purchase heavy cotton rope and tassels from an upholstery store. Dye them to suit, festoon them likewise. Knot to nails driven in wooden window trim or tacking strip.



Tuzzy-muzzy tie-backs. Fat bouquets of artificial flowers frilled with lacy white paper doilies. They are shown here sweeping up folds of apple-green glazed chintz with wide-scalloped edges, though they can hold back anything just as fetchingly. To make a valance, fasten draped swag to a wooden tacking strip, nailing it to wooden window trim.



Flower box cornice with metal flowers, draperies of heavy green rope fringe. Have cornice cut in plywood. Buy the metal flowers at a Chinese art shop, paint cornice and flowers to match the fringe. This you get in an upholstery trimming department or shop. Dye it green, cut in lengths, sew fringe-wise on draperies of green tarlatan or coarse green net.



Wallpaper silhouette, sharp and dramatic, to highlight a tall, handsome window. Make a paper pattern to fit the top of your window opening and of the desired design. Take it to a carpenter or handy-man to be cut out in plywood. And then choose some bold-striped wallpaper, and paste it on plywood.



Gingham ruffles in plaid for fresh country charm on curtains of crisp, sheer organdie or more practical muslin. Sew on deep ruffles from tie-back to the floor. Make valance by tacking onto the window trim a twelve-inch-deep box-pleated ruffle.



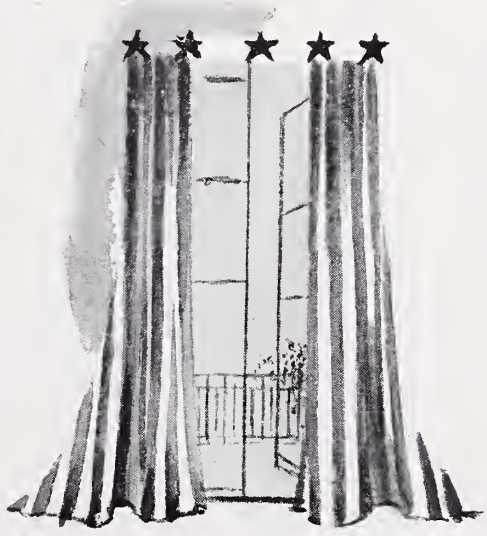
Porthole window swagged in fishnet to gay up bathroom. Take measurements for plywood cut-out to fit window, porthole cut in center. From rod on the back of cut-out, drape fishnet over the metal tie-back covered by sea shells.



Indoor shutters make a garden of your apartment. Wonderful with a wrought-iron and glass garden table. Just cut out a paper pattern of curve-top shutters to fit your window, then have it repeated in plywood. Paint them, hang to window trim with ordinary hinges.



Picture frame, hung by a huge bow from the picture molding. The perfect device is a real old frame, but it's difficult to find one this large. So measure your window opening, draw a design to fit window, have it cut in beaverboard or plywood, and paint. Charming for a dressing table.



Stars and stripes for surging window excitement in striped chintz and Christmas tree ornaments. Hang blue and silver stars on nails in window trim to overlap slightly top of draperies. For draperies, generously pinch-pleat dark blue and white wide-striped glazed chintz. Line with sateen. Allow for twelve inches on floor.



LEMUS

AIR-WAVE PRINTS

Radio favorites make fashion. Left, from Jack Benny's program, a crisp fruit print (strawberries, raspberries, etc.) for a redingote and matching dress. Right, from Eddie Cantor's hour, a whimsical print of his eyes, nose and bow-tie on a green bolero-dress. Both ensembles, rayon sheer crêpe



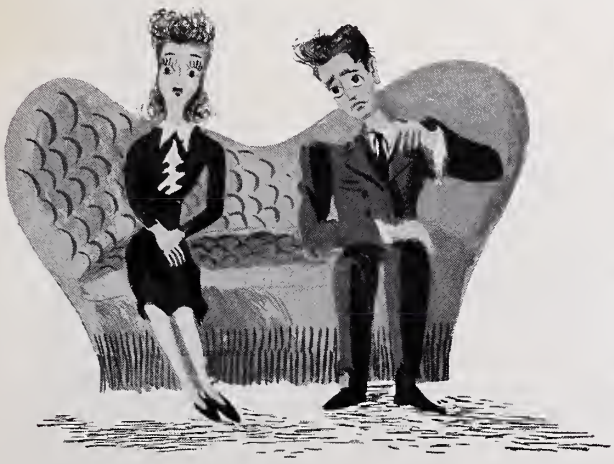
Tongue-tied moments and how to unravel them

by Peter Kalischer

THE story about how they all laughed when you got up to speak has no point here. If they only *had* laughed. If you only could speak!

It is our purpose to offer a few sincere suggestions to the thousands of mute, inglorious Millicents who may have beauty, brains and even beaux but who, in certain stock situations, never know what to do for conversation. There will be no answers by rote such as used to appear in Hill's Manual fifty years ago—"How to Accept an Invitation to Dine from a Gentleman You Barely Know," or anything like that. The social amenities are not so cut and dried today. But since men. in eighty percent of the cases, are unwilling parties to the Pause That Depresses, we feel qualified to help with a few ways and means.

There can be no really interesting conversation without a kernel of information. It doesn't have to be about anything specialized. A thorough reading of Pages One to Three of your newspaper every day will do the trick. If you take the trouble to be actually well-informed on topics of the times, your small talk will come to bigger things.



The Party Problem

YOU'RE at a party, and your hostess introduces to you a young man you've been secretly eager to meet all evening. Then your hostess wanders off. Opportunity is knocking like a demented thing. You're not deaf—but you're dumb.

What you usually do is focus on the one thing you have in common—your hostess. You say "Don't you think Gladys is wonderful?" (or "insane" or "depraved"), which is an orthodox opening like moving the Queen's Pawn. But our recommendation, these days, and one that may save you time and energy is simply: "What is your draft number?" Whatever it is, you have a wonderful topic—either for congratulation or commiseration.

Another starter is to say frankly, "You know, I've wanted to meet you all evening." When he asks why, take the rest of the evening telling him.



Celebrity or the Boss

TO be introduced to a celebrity without warning—to hear the words, for instance, "I'd like you to meet Ernest Hemingway," has been known to cause sensations akin to what you feel when someone yells "Fire!" Only you can't walk, much less run, to the nearest exit. One girl we know declared that the only celebrity she would ever feel on easy terms with is Harpo Marx. Then the silence would be mutual.

There is a list of don'ts from here to Heaven on what *not* to say to celebrities. Don't tell an author that you write too, an actor that you once appeared in Summer Stock (everyone has done both) or a public office-holder that you voted for him. Tell him that you enjoyed his *last* book, performance or speech better than anything he's ever done. Always be sure to (Continued on page 80)

A comedy *Movies of*



BARBARA STANWYCK, HENRY FONDA



EUGENE PALLETTE

"The Lady Eve"

LET'S set the record straight from the beginning—"The Lady Eve," produced by Paramount, written and directed by Preston Sturges and featuring Barbara Stanwyck and Henry Fonda is one of the funniest comedies of the year. It's one of those beautifully conceived jobs that skates merrily on the borderline between comedy and farce, wit and slapstick, reality and hokum.

The plot is one of those impossible things that never seems impossible until the final fade-out. It tells the tale of a lady card sharp "working" a pleasure cruise, who entices a sucker and then falls in love with him. As the handsome, wealthy, fatuous fall-guy, Fonda is perfect; he even tries to teach the girl and her sharper-father card tricks.

When he finds out who they are he jilts the girl—despite the fact that she was on the verge of telling him the truth about herself.

She takes her revenge months later by impersonating an immaculate English Lady who looks so much like herself that, as Fonda explains to his suspicious bodyguard, "It couldn't possibly be the same girl." He falls in love with her all over again and this time marries her. To teach him a lesson in moral values, she spends her wedding night "confessing" one love affair after another until he bolts the train in a panic.

Thus he learns—the hard way—that a card sharp can be infinitely more innocent than a Lady Casanova.

Barbara Stanwyck, who has been playing too many serious pictures, finally gets a comedy part she can sink her bicuspids into. She is, by turns, crisp, tremulous and seductive. The audience knows that Fonda has no more chance of beating her at hearts than at poker—and prefers it that way.

Charles Coburn, as Miss Stanwyck's sleight-of-handy-man, steals a scene now and then and there are excellent characterizations throughout by Eugene Pallette, William Demarest and Luis Alberni. All in all, "The Lady Eve" is scandalous and thoroughly entertaining screen fare.



FALL-GUY FONDA AND STANWYCK



STANWYCK AS THE LADY EVE



WILLIAM DEMAREST AND STANWYCK



FONDA AND STANWYCK: SEDUCTIO AD ABSURDUM



ROBERT GRIEG AND CHEF LUIS ALBERNI



CHARLES COBURN AND STANWYCK

and a drama

the month

"The Great Lie"

HERE is a pieture to which women will floek and during whieh they will weep eestatieally into their eambries. "The Great Lie" is a movie we reeommend beeause not in a long, long time has there been a better blending of star with story.

Bette Davis is anybody's aetress, but she is a woman's star. In Warner Bros.' "The Great Lie"—whieh is a woman's pieture if there ever was one—she is a *good* woman, eombining all the sympathetie qualities she possessed in "The Old Maid" and "All This, and Heaven Too."

It's no easy job to give life and eolor to the part of a good woman. Bette. however, is one aetress who ean—and here does—portray a virtuous, self-saerifieing and noble eharaeter and makes her seem as vivid as a Searlett O'Hara or a Beeky Sharp. Well, almost as vivid.

In "The Great Lie" she is Maggie, a woman who adopts her husband's child by a former allianee when she thinks her husband is dead. But he isn't, and when he returns Maggie is afraid to tell him the baby is not hers for fear he will go baek to the ehild's mother.

The deeision is taken out of her hands when the mother eomes to elaim her offspring—and ineidentally to try to use the boy as a weapon to win baek his father. But the latter, faeed with losing his son, nevertheless remains with Maggie.

This is the sort of believable woman-versus-woman situation in whieh Bette Davis, we think, is at her best. It gives the star unlimited opportunity to display subtle faeets of her art. and—an innovation—a ehie and extensive wardrobe.

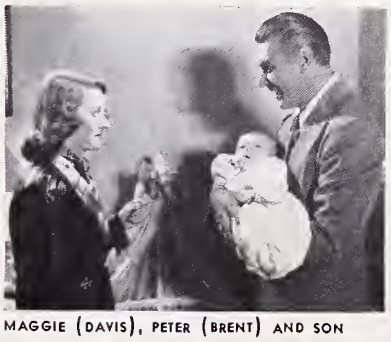
Honors are divided with Mary Astor and George Brent. Miss Astor takes the rôle of Sandra, a eoneert pianist and the mother of the ehild; Brent, that of the father, Peter Van Allen. Edmund Goulding, who piloted Miss Davis through "The Old Maid," directs this film with a sensitive, almost feminine toueh, and Hattie MeDaniel and Grant Mitehell eontribute good aeting bits.



BETTE DAVIS AS MAGGIE



GEORGE BRENT AND MARY ASTOR



MAGGIE (DAVIS), PETER (BRENT) AND SON



HATTIE MCDANIEL AS VIOLA



BRENT VERSUS GRANT MITCHELL



CLOSE-UP—BETTE AND GEORGE



THE RIVALS—MAGGIE, SANDRA (MARY ASTOR)



BRENT VERSUS BRENT

Six March



Epaulet shoulders on the boxy bolero (they are back) of a one-piece dress, high-lighting soft front pleats, blouse fullness, draw-string neck-line. No. 629



Frilly sailor collar softens severely square neck-line of a gay afternoon dress. Gathered skirt at front and back. Lowered waist-line in front. No. 625



The long-jacket suit, backbone for this Spring. Shown of Glenurquhart plaid. Easy-to-wear skirt with inverted pleats front and back, fitted jacket. No. 620

Windfalls

Hollywood Designs for Simple Sewing



619

616

Shaped neck-line on a frock that can be worn with or without dickey. Fitted bodice joins wide skirt at lower waistline. Below-the-elbow sleeves. No. 619

Classic spectator or sports dress. Has unpressed front pleats, convertible neckline, bias pockets and gathers at shoulder extension of back yoke. No. 616



617

Sports ensemble, tuck-in blouse and skirt. Full sleeves tight at wrist; high round neck-line. Bias skirt has high fitted waistband, slot pockets. No. 617

OTHER VIEWS AND INFORMATION ON PAGE 93

THROUGH THE LOOKING GLASS

Some ways to present yourself with a new Spring feeling by giving your face new treatments, new life

MARCH may mean Spring in your town, or it may mean only cold winds with a bare promise of Spring. But, whatever the weather, the hint of Spring makes us all want to slough off old habits, to emerge into something gay and shining. New clothes, a new face, new accessories . . . are a woman's age-old way to get this psychological change. Here are some good things to pep up your spirit and your face.

If your face is weatherbeaten, dry—use a good lubricating cream. Unguent Monique is a new one that does its work in twenty minutes. It isn't necessary to leave it on all night, so you can go to bed looking pretty . . . which is quite a boon. The jars cost $1, $2. $3.50

A fine gadget for your purse is Lip-vue, a two-inch, round mirror. A lipstick in the handle folds back so that it doesn't take up space. One side of the mirror shows how you'll look by nightlight, the other—daylight. $1

VOGUE STUDIOS—HONEYMAN



1. PARALENE—A WATER SOLUBLE CREAM

1. Paralene is one of the most sturdy, effective cleansing creams you'll ever find. Its blue-and-white jar has that nice bathroom-clean look. Nothing about it is designed as a sop to your vanity . . . the ingredients aren't fluffy, it has no perfume. But it will make your skin tingle, feel really alive . . . and, oh, so clean! $1, $1.75 sizes



2. SHULTON'S EARLY AMERICAN POST BOX

2. Shulton's Early American Post Box lives up to all the other lovely boxes which they have brought out. Inside it, you'll find "Old Spice" toilet water, soap, talcum, and a cotton sachet. Use it for your treasured letters later. $1

3. Balsam Stimulant by Primrose House is a vegetable oil, blended with herbal oils, to be used for the dry skin on face and neck. It has stimulating qualities which help the circulation—and so help to lessen small wrinkles. $1.25



3. BALSAM STIMULANT BY PRIMROSE HOUSE

4. Clairol, the house famous for its shampoo tints, has brought out a mascara in a very unusual package. You can apply the mascara directly to your lashes as in the picture, or use the tiny brush. It's grand to carry in your purse. $1



4. A NEW MASCARA BY CLAIROL

ALIX NOW STYLES RAVISHING NEW POWDER SHADES FOR YOU





Alix of Paris

"Alix is one of the world's top designers," says a famous Fashion Editor. "She stands for femininity and grace; and she dresses many of the smartest women in the world." Now Alix styles 5 lovely shades for the new Jergens Face Powder.

Jergens Face Powder now on sale at toilet goods counters $1.00, 25¢, 10¢ a box.

Whatever your type .... Alix has created a ravishing powder shade for You; especially designed to bring out the latent loveliness in your own skin tones. To find the glamorizing shade for your Complexion ... send for free samples of 5 exciting Alix shades, now available in

JERGENS FACE POWDER

STYLED BY ALIX OF PARIS



Outstanding Fashion Genius works with Jergens to create lovelier Face Powder

Alix—the great fashion designer—now works with Jergens to give you a face powder of undreamed-of exquisiteness. It's Jergens Face Powder—so smooth that it becomes a very part of you.

But the real breath-taking beauty of the new Jergens Face Powder rests in its 5 ravishing shades, created by Alix to match and glorify the 5 basic types of women's skin. One of these shades is the true fairy godmother for *your* skin, which touches it to a loveliness "he" will love. You'll surely want to change to this exciting new Jergens Face Powder today—wear the shade Alix designed for you.

FREE! ALL 5 THRILLING SHADES STYLED BY ALIX

(Paste Coupon on a Penny Postcard Mail Now!)

The Andrew Jergens Company, Box 2300, Cincinnati, Ohio. (In Canada: Perth, Ont.) Please send *free* Alix' 5 shades in Jergens Face Powder. Also free sample of Jergens new Face Cream.

*Name*_____

*Street*_____

*City*_____ *State*_____

WORLD'S MOST POPULAR NAIL POLISH NOW IN

World's Most Beautiful Bottle

50% BIGGER

ACTUAL SHADE ON THE CAP

10¢



NEW BOTTLE DESIGNED BY DONALD DESKEY, FAMOUS NEW YORK INDUSTRIAL DESIGNER



TRIPLE GOOD NEWS for glamour experts! An exquisite new "dressing-table" bottle! 50% more of the wonderful porous Cutex Polish! And a new cap that has the actual shade you're buying painted right on it. The loveliest, biggest bottle in Cutex history. Try the newest shade—thrilling, startling BLACK RED! All Cutex Polish now on sale is Porous—and as long wearing as ever! Get a bottle today—only 10¢.

CUTEX POLISH *is Porous*

TRY YOUR WINGS

(Continued from page 39) since the hotel correctly considered the library an asset. The other expense was the telephone, which they worked overtime.

They announced their new venture to friends and the neighborhood by gay little cards, then followed up by telephone. They charged the customary $1 a year membership fee with a 3-cents-a-day, 10-cents minimum rental. Their book-stock was about 300 volumes, the size of an average rental library. To keep it "live," they added four or five new best-sellers and sold off old stock every month.

THE neighborhood wasn't book-hungry enough to suit their ambitions, so they reinforced their business with magazines (kept on consignment, of course), candy and cigarettes. For extra revenue, they also made deals with neighbors who wanted to market pies, cakes, cookies, or some other home-made delicacy.

Although our friends plunged in without benefit of professional advice, we think it might be wise for other book-shop beginners to take more precautions. For instance, the New York wholesale house of Baker and Taylor supplies, on request, all the minutiae of beginning a rental library. They even furnish information on the competition within a given district! Another valuable source of information is "Virginia Kirkus' Bookshop Service," a little pamphlet which reviews and estimates the book crop twice a month. It costs from $2.50 up monthly on a sliding scale (small libraries, small prices), and is a sage reader-guide.

If you want to build up your clientele before you quit your job, you might begin renting books to your fellow employees. They read, don't they? It's an ideal way to ease yourself into the business.

Money for this venture—$500 minimum—might be borrowed from the bank at



six percent interest, with someone you know going on your note. Or simply borrow from someone you know. But borrow as a business matter, in a business-like way.

Vocal book-reviewing is our third bet, made in heaven for girls with a flair for the dramatic, and an easy, entertaining knack for narrative. An infant field, it can become as lucrative as $400 a month.

The most successful book-reviewer we know began quite casually reviewing books for a social club to which she belonged. She gave reviews for two years before it occurred to her to charge for them. As far as we can learn, that is the typical case-history of a book-reviewer. At first, they charge $5 or $10, then get up to $20, and finally sometimes charge as much as $100 for a special job.

During a study club season of about eight months, a top reviewer, such as our friend, will present about one hundred and seventy reviews, averaging $20 minimum per review. Her overhead for this impressive intake is microscopic—the price of the books she buys, and smart clothes. (An in-



teresting corollary—that of clothes to success in book-reviewing. It's uncanny the way the chic reviewers earn the most.)

A book-reviewer must read about one hundred best-sellers during the season, from which she will select about thirty to present. Her technique is entirely personal—some are dramatic, some straightforward, some chatty, and almost all try to salt a little humor through their show. The usual delivery takes from an hour to an hour and a half, with some reviewers speaking from notes, some from memory.

THE best book reviewers of a community usually have a fanatic band of followers who quote them with all the finality of the gospel. Special clubs are formed just to hear a favorite give one review a month, and the members cheerfully pay dues to cover the cost of the programs.

Some top-flight book-reviewers are maintained by large department stores and give reviews regularly once or twice a week. On the appointed day, it is not at all unusual for the auditorium to be filled an hour ahead of time. A vocal review is one of the most popular forms of modern entertainment. Department store reviewers get about $25 and up per review, depending on their "draw."

It shouldn't be hard for a business girl to take a crack at book-reviewing if she thinks she would like it. She could practice on church groups, or her own company club, or perhaps on some of the numerous little social clubs in almost every town. For a talented girl, it would be a good business bet, particularly if the study clubs and department stores in her town haven't discovered vocal reviewing.

Number Four on our job-list is the personal service agency—whose members mind the baby, walk the dog, and read to Great Aunt Jane. One such business is flourishing in New York, with smaller ones mushrooming over the country. We know some New York girls who concentrate just on caring for children.

ONLY last Fall two women set up a personal service bureau in a city and are now doing business with nearby towns. They work from their homes in order to spend every available penny on advertising and correspondence—that is, writing to all prospective brides and débutantes whose names they can cull from the newspapers.

Their principal bulwark is an extensive file, in which they keep every type of domestic or specialized help. For the modest fee of $1, they can supply any request for help almost instantly, and can call in specialized help for themselves.

They also charge $1 for answering simple questions on etiquette, parliamentary procedure, recipes, points of dispute, and so on. For ghost-writing or for planning and executing a big party, they charge—and earn—substantial sums, from $25 to $100. We quote the services, each of which carries its own price-tag, listed on their business card: "Secretarial, social club correspondence, cutting books, ghost-



writing, book-reviewing, student-coaching, planning parties, weddings, bazaars, table arrangements, trained shoppers, entertaining shut-ins, guide tours, securing theater tickets, staying with children, caring for baby, planning and making layettes, needle-point, expert mending." Anything, at all, in fact. These women are already earning money and, with a modicum of luck, expect to clear $200 apiece per month eventually.

FIFTH on our job-list is personal shopping. It is the one job in the lot which requires what are known as "connections" to get off to a good start.

A girl we know, who follows this as a career, began long ago in college, when she established a name for herself as being best-dressed on very little money. She lived in a city filled with smart shops, and got into the habit of selecting clothes for friends who lived in the surrounding small towns. Then, logically, they began to pay her for (Continued on page 78)



TRY YOUR WINGS

(Continued from page 77) her services. Her next move was to go to the credit departments of several stores and ask to open charge accounts as a "purchasing agent," through which she would receive a percentage of all sales charged to her name by her customers. She would then bill her customers for their purchases, turn the money over to the stores and receive commissions for the sales.

This is the usual procedure. The sales commissions vary, and stores don't give out the amount. As a rule, however, it seems to range between 5 and 10 percent.

Our friend wrote letters to all her old college mates and to women whose names she got from friends. She wrote only to girls living in towns where it was hard to get smart clothes and unusual gifts. She advertised in small-town papers, a measure which cost little and returned much.

This, as we said before, is a difficult business to undertake unless you have a terrific style-sense and sense of values. You also need a host of connections. They are ready-made if you've moved from "home" to New York. Personal shopping can pay dividends, but it takes some doing.

THE sixth job depends largely on the local pride of your Chamber of Commerce, Kiwanis or Rotary Club. An exceptionally bright girl of our acquaintance, to whom office work was slow poison, pulled this job out of her hat as a fine way to turn an honest penny. She lives in a town which would never be considered a spot for sightseeing—it's just an ordinary, run-of-the-mill town. Nothing daunted, she started to uncover interesting contemporary and historical facts and places.

Her total haul wasn't breath-taking, but it was enough to astonish the city. She put her discoveries in portfolio form —first an enlarged snapshot of the interesting spot, then a few lines of arresting patter. Under this treatment, many ordinary town sights took on vivid color, to the delight of the Chamber of Commerce.

She was given a job as guide. Now she holds forth in the railroad station, and when travelers must wait an hour or more for train connections, it is her duty (and pleasure) to take them sight-seeing in a city car with a city driver.

The young lady is not getting rich. She makes about $25 a week, with no expense and no worries. You might try it if your town is forward-looking (don't try to compete with big city, professional guide services, though) and has enough railway traffic to keep a few travelers in the station waiting for train connections.

WHEN A *Slip* BECOMES A SOCIAL ERROR
. . . SWITCH TO *Mary Barron*



EMBARRASSING EPISODE

This actual experience was submitted by Martha Lincoln of Webb City, Mo., who received a check for $50.

Far worse than the laddered run in a stocking is the embarrassing pull-up of an unruly slip or the snapping of a shoulder strap at an inopportune time.

With Mary Barron slips such embarrassing episodes do not happen. The slips do not ride up nor pull down on the straps. The scientific cut (protected by U. S. Patent), gives complete freedom of action and comfort in any pose or movement.

The material is cut on the straight—the *natural* way—for overcoming up and down tendency—on the bias where the slip must mold itself to the figure in action.

There are smart tailored or lace-trimmed styles for your choice.



The new *Mary Barron* blouse slip, important note for Spring suits

BEMBERG* RAYON SATIN

Mary Barron slips are now available in this famous fabric. Sizes 30 to 44; 29½ to 43½.
Color choice: Tearose or white . . . . . about $2
Silk and Bemberg Rayon Satin . . . . . about $3

When you order from your local store, give them your brassiere size

OPPENHEIM-COLLINS
New York • Brooklyn • Philadelphia • Buffalo

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Chicago

ATLANTA.....*Rich's, Inc.*	HOUSTON.....*Sears Roebuck & Co.*	PITTSBURGH.....*Jos. Horne & Co.*
BOSTON.....*Jordan Marsh Co.*	KANSAS CITY, MO.....*Kline's, Inc.*	PORTLAND, ORE.....*Meier & Frank Co.*
CANTON.....*Stern & Mann Co.*	LOS ANGELES.....*Eastern-Columbia*	PROVIDENCE.....*The Outlet Co.*
CINCINNATI.....*Rollman & Sons Co.*	MILWAUKEE.....*T. A. Chapman Co.*	SAN DIEGO.....*Walker's*
CLEVELAND.....*The Higbee Co.*	NEW HAVEN..*The Gamble Desmond Co.*	SCRANTON.....*The Heinz Store*
DETROIT.....*The Ernst Kern Co.*	PATERSON, N. J.....*Meyer Brothers*	WASHINGTON, D. C.....*Jelleff's*

★ AND AT LEADING STORES EVERYWHERE, INCLUDING CANADA

WIN $50 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corp., 105 Madison Avenue, N. Y. C. (expires June 30th, 1941.)*

*Reg. U. S. Pat. Off.

Helena Rubinstein's

Lullaby creams

bring you loveliness while you sleep



To Helena Rubinstein dry skin is the most serious American beauty problem. Seven out of ten girls and women have it. A dry skin ages quickly, lines easily, looks taut. Even if you have only a tendency to dryness, Helena Rubinstein urges you to use a special lubricating cream at night . . . to keep your skin moist, soft and fresh. Smooth it in, in rhythmic, upward strokes. Lullaby for a sleeping beauty!

FOR THE "UNDER-THIRTY" SKIN—TOWN AND COUNTRY NIGHT CREAM is a simple, effective beauty treatment to use regularly, if you notice the slightest tendency toward excessive dryness, 1.00, 1.75

FOR THE "OVER-THIRTY" SKIN—NOVENA NIGHT CREAM. One of Helena Rubinstein's most famous creams. Long used by women who know the value of a rich night cream, 2.00, 5.00

SEND FOR "THE GLAMOUR BOX," 25¢. Introduction to Helena Rubinstein's glamorous make-up. Town & Country Make-up Film, Lipstick, Face Powder and Pasteurized Face Cream.

helena rubinstein

715 FIFTH AVENUE, NEW YORK . . . AND AT ALL SMART STORES

SALONS IN: BOSTON • CHICAGO • LOS ANGELES • TORONTO • LONDON • PARIS • SYDNEY

CONVERSATION PIECE

(Continued from page 69) mention his *last* effort because praise for anything previous to that may mean you're not aware of what's going on in the world, or that you think he's slipping. And be sure you know what your celebrity is famous for. A tongue-tied friend of ours thought she was getting along splendidly with a well-known artist until she learned he was a well-known photographer.

If you're speechless when you meet a celebrity, even if you spill a drink down his shirt front—you'll live through it. You'll probably never see him again anyway. But meeting your boss socially is a much more ticklish proposition. Your future sometimes hangs in the balance.

You're afraid that if you discuss office matters he'll think, "God, Miss O'Toole is a mousy little thing—always talking shop." Or, if you launch into an animated discourse on arts and letters, he'll come to the conclusion that you're trying to impress him or that you're actually out to show you know more than he does.

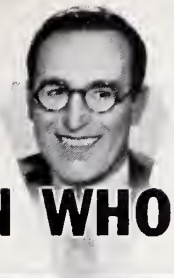
The best thing to do in this case—since you don't have to *meet* him—is to let him do all the leading. This he usually does with his chin.

Never give the impression you're grateful he spoke to you. Charmed, delighted—yes. But not grateful. You were doing all right all by yourself.

The simple key to poise and good feeling, when you find yourself socially face to face with your boss, is to remember that then and there he isn't your boss. He is another guest—and he'll thank you in his heart for treating him that way.

LAST and most baffling of what-to-say problems is the Blind Date. Here you are up against what appears to be insurmountable odds. There's a desperate hoping he lives up to your expectations and anxiety over whether you live up to his.

Actually, instead of doubling conversation hazards this halves them. You're not the only one ill at ease. Your date is suffering, too—and any gesture towards making him feel you think he's what the doctor ordered will be met by an almost pitifully grateful response. If you draw a young man who seems well-assured and takes the attitude that you must show him—well *show* him. Take the bull by the horns and get off any audacious remark you can think of. "Doris says," you may observe with equanimity, "that you peddle dope for a living. Is this true?" Doris denies it hotly, the young man says no, it's insurance or tractors or magazine subscriptions. And away you go. Of course, he *may* peddle dope.



Oceans of Fun From

THE MAN WHO LAUNCHED A MILLION LAUGHS!



Famous HAROLD LLOYD turns producer to bring you more of the kind of laughs that convulsed the country in his scores of celebrated comedies. Don't miss his personally planned story of a goofy gob who gave his girl a bridegroom for a wedding present!

The story of a sweetie of the fleet whose naval maneuvers drove the navy nutty.





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A GIRL, A GUY and A GOB

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Gobs of fun with the goofiest gobs that ever tore a port apart!







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FUN IN THE AIR

(Continued from page 45) ($55-$80). It is the perfect solution if you live miles from the water and don't want to tie up the boat for long periods, or if you want to take a boat on a trip with you. One of the least expensive and most exciting craft is a canoe (from $85). It's docile and lovely until you rig it out with a sail—then watch out! For about $35, you can get the rigging, then use the canoe either with or without it. It's breath-taking fun, but you'd better be an excellent swimmer before you make it a major pastime.

If you're one of those rare females who likes to fish, you might be interested in a plain, flat-bottomed boat. One can be bought for as little as $55, and if you have a fish-conscious, handy beau, he can make the thing for much less. As a matter of fact, you can almost always find a second-hand boat—with complete bailing equipment—for about $25.

Sailing, of course, is a sport all women love. It's swift, beautiful, clean, easy. Often you can pick up a good second-hand sail-boat for around $100 or less. Divide that four ways with three sailing friends, and it's little enough for that much fun. A sail-boat, be it ever so small, is large enough for picnics and a portable phonograph or radio. That, on a rippling lake in the Spring moonlight, positively can't be improved upon. It's really a shameless man-trap. If a girl owns any kind of boat, however, she usually doesn't have to worry. Men aren't *that* dumb.

AS the weather gets warmer, beer parties are in order. One of the easiest parties to stage, it's also one of the most popular. Did you know that you can get a quarter of a keg of beer—cold and ready to tap—for around $3? And just about $5 for a half keg? If you want to work off a lot of obligations at one fell swoop, a beer party is the answer.

You can cook a tongue, bolster it with cold cuts, cheeses, rye bread and pumpernickel, pretzels, and just set it out. With that, your duties as a hostess are virtually over. If you want to follow a famous example, give a beer party in the Roosevelt manner—hot dogs and beer.

Two classic Spring sports are roller-skating and bicycling, the latter offering great latitude. It's a lot of fun to bicycle in the English manner—take a picnic lunch and pedal to the woods to eat it.

Other classics are tennis and golf, and hosts of back yard sports—badminton, croquet, table tennis, darts. None is too expensive, and all are certainly drawing cards when the good word gets around.

FABRIC INTELLIGENCE

New ideas out of whole cloth

IN Springtime, when setting out on a wardrobe-hunting expedition, three important points must be settled beforehand: The particular outfit you have in mind, the choice of color, and the quality of fabrics. The first can be solved by looking at the *Glamour* fashion pages. The two others will be examined more closely here.

To begin with—your suit. The fashion world talks at length of beige. We think your color choice depends on the use you plan to give your suit. If you're a career girl, you'll find that a suit of rep, serge, striped wool or twill in shades that will save bi-monthly cleaning bills—black, navy blue, bottle green or that warm new color, pueblo brown—is a gilt-edged investment. Another infallible bet is the latest feminine victory—Palm Beach cloth at reasonable prices. A "natural" for suits, this fabric, hitherto considered man's monopoly, is now available to anyone with big ideas and slender purses.

For dressy suits, moiré—which is of sterner stuff than taffeta but has its whispering quality—and faille are indicated. Casual town suits look very smart in flannel, pastel gabardine and the exciting new chalk-striped gray sharkskin. Casual country suits follow a checkered pattern, dividing the honors with bold plaids. If you like tweeds for out-of-town wear, we suggest you try undyed tweeds, which are new this season.

LET'S turn to dresses. A newcomer makes its bow this season—printed wool jersey. This lightweight fabric has heart-warming qualities invaluable for capricious April days, and from-desk-to-date careerists. While on the subject of prints, we want to say that this year they are slightly larger for day wear and enormous for evening gowns, with dark backgrounds outnumbered by lighter ones. A silk print is almost a "must" for important cocktail parties or dinner dates.

Noted among plain fabrics: dark shantung, which is perfect for unexpectedly warm days; crêpe appearing in new deep-sea coral tones, goldfish-orange, buoy-red; and rayon sheer which looks smooth, smart and neat without being transparent.

Rayon fabrics are definitely among the most serviceable Spring materials. They not only offer a wide choice of interesting new weaves and finishes, but also a variety of designs and colors—which make them appropriate for all types of daytime and evening costumes. As if all this were not enough, rayon fabrics have the satisfying quality of being crease-resistant.



All Alone...Victim of A
WHISPERING
CAMPAIGN!

Her? . . . too bad . . . we don't see much of her any more . . . oh, sure, the boys were crazy about her at first . . . she's lovely to look at . . . but did you ever come face to face with her? . . . that's it! . . . now wouldn't you think a smart girl like that would make sure her breath was always fresh and sweet?

THE tragedy of this kind of Whispering Campaign is that it can usually be avoided so easily. Hopes, ambitions, happiness suffer just because a few seconds of care were neglected. All that is necessary is this: Before you go out, gargle for a few seconds with Pepsodent Antiseptic . . . your breath insurance. It makes breath sweeter, fresher. Gives you 3 times the safe breath protection because even when diluted with 2 parts of water it is still an effective antiseptic. That makes it a real money saver too, because it lasts 3 times as long. Get Pepsodent Antiseptic today.



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PARALENE is *new*, sharp scented, utterly different from ordinary creams. It has a special, *deep-cleansing* effect. Regular use helps clear blackheads, pimples, and general surface blemishes.

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A beautiful complexion demands a clean skin!

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CONCERNING CAREER GIRLS

Glamour's new program gets under way

BECAUSE *Glamour* has long considered the Career Girl its special little dish (not so little, after all—there are 7,500,000 of you!), it is with high excitement that we tell you of the progress of our nation-wide career service program, announced in the last issue.

Already, in the space of one short month, four Career Councils have been organized in the cities of Chicago, Detroit, Cleveland and St. Louis. These Councils, made up of smart young business women, will act as reader-advisory boards to *Glamour* to keep us up-to-the-minute every minute on what *you* like in fashions, price tags, cosmetics, reading matter and fun. This way, you can always know you'll find in *Glamour* exactly what you like and want. And, rest assured, if what you like and want isn't on the market, we will do our best to see that it gets there.

Through our Career Councils, which are being organized over the country by one of *Glamour's* editors, we will also keep up with what you are doing. We plan a monthly feature on your hobbies and your fun. This month, we show Career Girls in eight different cities, all mad about an old sport that is booming like a new one—bowling. You're probably mad about it, too.

EVERY issue we plan to show a different aspect of you and your life. Although our Career Councils will keep us posted on what you are doing, we would like to hear from you personally. Does your company have an interesting hobby club? Are you and your fellow-careerists doing something worth while by way of Culture or Causes? Is there some article that you and your friends feel is long over-due? Write us about it. That's exactly what we want to know.

For instance, during the session of the Career Council in Detroit, we found that the General Motors and Chrysler Girls' Clubs are extremely active in charity and welfare work. We think that would make a fine article at some future date—one of interest to everybody, and one that might give other business girls similar ideas for engrossing, constructive social work.

We've sent out thousands of questionnaires and got back thousands of answers, so we have a pretty good idea of you and your life. But we want to know more. We want to know enough about you and your problems—problems that are new with this generation because they arise from a new way of life—to talk to you like a nice Dutch uncle, and vice versa. Between us, we should arrive at some very satisfactory conclusions with regard to everything from Fashions to Babies.

Our new Career Councils certainly seem to think so. They are even as enthusiastic about it as we are. In Cleveland, which we might call the Charter Career Council since it was the first one to be organized, we had a wonderful luncheon at a big department store to acquaint us with our new Councillors. The gathering, our editor tells us, had really too good a time, since conversation reached such fever heat that all the girls were late in getting back to their offices! We'll have to watch that.

IN Detroit, which was next on the itinerary of the Glamour Girl with Seven League Boots, our new-made Career Councillors were equally delighted with the plan. This luncheon was one of the perfect variety from which no one had to go anywhere afterwards (it was held on a Saturday). Everybody just stayed and chatted. The subject most discussed was what *they* would like to see in the magazine, and how they can contact you careerists to see what *you* would like in it.

The Chicago advisory board also had the good luck to convene for its first meeting at lunch on a Saturday. You can guess what happened. Lunch was prolonged until tea-time, for no one left until about four o'clock . . . to the great satisfaction of our traveling editor. The first St. Louis meeting, also held on Saturday, had the same story.

Although at the time we went to press, only four of the big key cities selected for Career Councils had been visited, Minneapolis, St. Paul and Cincinnati were on the immediate horizon, with Dayton and Columbus just behind them. In the next issue of *Glamour* (the super-super Career Girl issue, by the way), we will have covered the key cities and be able to give you the names and backgrounds of all our new Councillors.

Our other career work is coming on apace. For the last several months we have been preoccupied with the Career Girl issue, but we have still found time to lay the groundwork on a national scale for fashion shows keyed to *you*, expert fashion and beauty advice for just your problems, career budget accounts that will help ease the rigors of the first of the month.

Glamour, which for a year has been preparing to act as Special Counselor and Clearing House for Women at Work, is now at grips with its job. The Career Girl is the new and unsung heroine of America—and *Glamour* intends to sing!

WHY GIRLS LEAVE HOME

(Continued from page 25) Be honest with them. Tell them the real reasons you want to make this experiment—and they ought to be sound.

If they are the right reasons, you can afford to press the matter. You can point out to your parents the alternative. You can say honestly that you prefer to remain near them, but since it is so important to you to try your wings, you will have to consider going to another town to work if you cannot try the experiment in the same town. You can say that such a move on your part has nothing to do with breaking family ties, any more than if you married and went to another neighborhood to live or if your job required it.

YOU can say that it will probably serve to strengthen these ties, give you new insight and understanding and make them have more respect for you. If you are economically and spiritually independent, you don't *have* to take no for an answer.

Parents, who listen, will realize that this experiment of yours is almost certain to fill you with a new respect, tenderness and admiration for them, who have been making a home for you all these years—and it's been no bed of roses!

Whatever happens before and after the Big Step, it is worth the try. Pioneering has a flavor all its own. It is satisfying to win when everybody seems to be against you—to refute all Mrs. Grundy knows how to say. It is good to be able to express yourself in little ways—in curtains or pictures or ashtrays; in the dish of spaghetti you whipped up yourself; in having a few people in to bridge.

It's fun too, to have to make all the arrangements for the matter of living. You meet so many interesting people—the butcher, the greengrocer, the laundry-boy. There is something about complete independence which makes you hold your head up and throw your shoulders back and step lively. A room or so to which you own the key (with all its tangible and intangible implications) is a precious possession.

Of course, the time may come when you gaze around the clutter into which your small ménage will undoubtedly get. You may realize that life with father was much easier. You may rush back to your sheltered existence, where mother darns your hose and keeps your underwear mended and plans the meals—and also tells you what dress to put on and what time to get home at night. But that, too, will be strictly up to you.

Their good fit is your good fortune

MYNETTE DRESSES for Youthful Half-Sizes Made of COHAMA'S Feathercool



Style 980



Style 981

Every measurement planned for flattery. Cameo-crisp patterns on mellow-textured Feathercool, a Cohama rayon fabric of spun staple blended with Celanese* Lanese* yarn. Washes, resists wrinkles and is a heavenly handkerchief-weight. Right for immediate wear and to serve you all thru summer.

TOP: Polka dots on beige, blue or aqua grounds. $6.50

BOTTOM: Floral print in blue, rose or green with white. $6.50

BOTH IN SIZES 14½ TO 24½

*Reg. U. S. Pat. Off.

New York, Arnold Constable
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Cleveland, The Higbee Co.
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Indianapolis, L. S. Ayres & Co.
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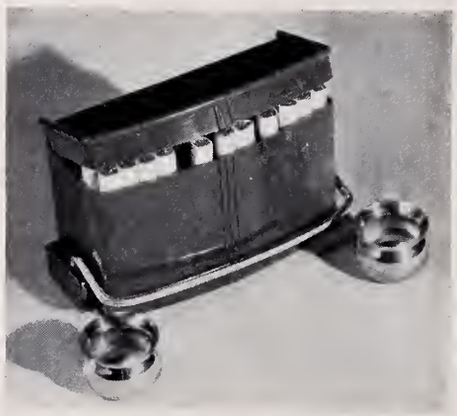


Glamour Aisle

Bar cigarette set

A cigarette box designed like a real old-fashioned bar to stand on the end table and astonish your friends. It is made of mahogany-grained plastic, and sports two little brass cuspidors (replicas of those in the Gay Nineties) to serve as ashtrays.

Novelty is only part of the attraction. The cute thing is completely practical. Three roomy compartments hold three packs of cigarettes. For $1 you may purchase the entire "bar." Louar Gifts, at 347 Fifth Avenue, New York



BOX AND ASHTRAYS, $1

"Whoopsy Daisy" sachet

A "Sweet Clover" sachet is hidden under the demure brim of this miniature bonnet. A perky steal from your grandmother's favorite headgear, it is made of printed percale, available in either checks or flowers.

Tuck it away in the drawer to scent your special lingerie, or hang it up in the closet by a dainty ribbon attached for that very purpose. At the painless rate of 59 cents apiece, you can afford one for each drawer. This, by Garry. At Oppenheim Collins in New York



BONNET-SACHET, 59 CENTS

"Fantasia" pins

"Fantasia" is in again—this time with hand-carved wood notions that will add charm to your lapel. "Hoplo," the lovable, but dopey mushroom, and his mushroom brother are from *Nutcracker Suite;* "Baby Pegasus," he of the famous wings, currently appears in Beethoven's *Sixth Symphony.*

They are painted in bright hues on a background of brown wood like the Walt Disney originals. $1 for "Brothers Mushroom," ditto for "Pegasus." By Authentics. At Bonwit Teller, New York



MUSHROOM, $1 A PAIR; PEGASUS, $1

Underarm bag

We'll cast our not-very-secret vote for this bag with the dual personality, and we think you will, too. Half of its nature is just plain utilitarian—witness the sides that stretch out no matter how much you stuff into it; the other half, purely esthetic appeal—when you're looking for vivid colors to dress up your Spring suit.

It is made of felt and flaunts self-fringe on each side of the panel bottom. In several bright shades, for a mere $3. At Blackton's Fifth Avenue, New York



POUCHY HANDBAG, $3

Glamour Aisle



SLIM, FITTED SWEATER, $1.95

Long-torso sweater

Try this wide-ribbed sweater for that long, slim look. There's a three-inch band around the waistline to make you look as small as small.

But chic isn't its only virtue. You'll find comfort in the action-line of the shoulder, and the two pockets in front are handy for your hanks or Life-Savers. It's made of 100% wool, can be had in several appealing pastels, besides the number one favorite—white. Featherknit by Natalie Fields. All yours for $1.95. At leading stores everywhere

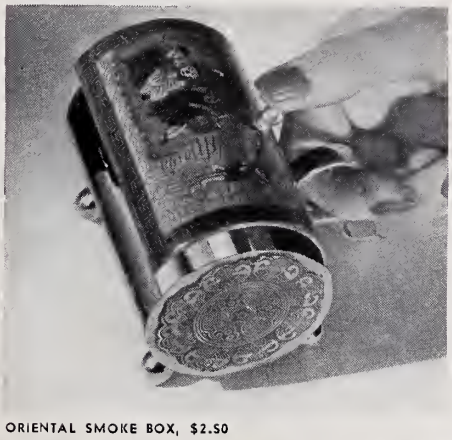


WHITE ENAMEL EAGLE PIN, $1

Patriotic pin

To wear patriotic American symbols is the order of the day. Fastening this white enamel eagle pin to your lapel is one way of showing affection for Uncle Sam. If you'd rather—wear it on your sleeve, attach it to a turban, or on the flap of your handbag.

Anywhere you pin him, this bird will keep you in fashion's stride. He's decorated with "gold" like an officer, and boasts a red "ruby" eye. You'll find him priced at $1—a bargain. By Coro. At Gerlou, 2159 Broadway, New York

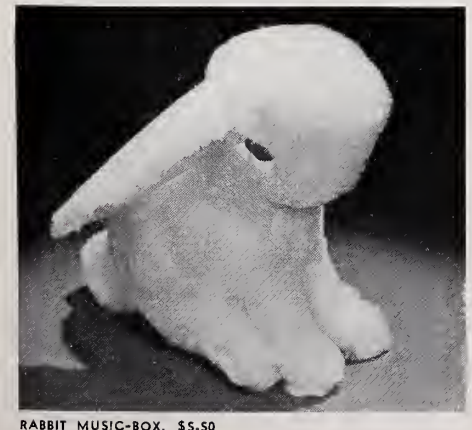


ORIENTAL SMOKE BOX, $2.50

Oriental cigarette box

If you think, as we do, that a touch of the Oriental adds charm to any home, you should have this unusual cigarette box on the living-room table. It's of decorated brass, and gracefully cylindrical, as you can see.

But what you can't see is that the brass is as dull as an ancient coin, and that those designs on the ends and the lid are beautifully colored enamel handwork. You can willingly part with $2.50 for a "find" like this. At Sogani Company, 30 Rockefeller Plaza, New York



RABBIT MUSIC-BOX, $5.50

Musical bunny

Here's a fellow with *personality*. Look at those ears! Added to that, he has a discriminating taste in music. Just twist the key in his back, and out will come *Easter Parade!* What more could you ask, for only $5.50?

For purposes of record—he's made of white rayon plush, and the inside of those ears is peach rayon crêpe. If you are one who craves silence, you can buy him without music for $3.50. But with, he's $5.50. Featured both ways, the bob tail is at McCutcheon's, New York



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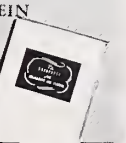
If the man in your life is wondering what engagement ring to choose, tell him a Keepsake is your heart's desire. Your hint will be appreciated—for he wants you to have the ring of your choice.

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*Reg. U. S. Pat. Off.

AT FINE STORES EVERYWHERE

CLOSE HARMONY

Sun-tone hose keyed to casual shoes

SHOES and stockings, those items of apparel often taken for granted, are causing more excitement than ever this season. Gone are the days when shoes were shoes, stockings were stockings, and never the shades did blend. Stockings are now designed with one eye on color, one on longevity—and both eyes on the shoes you're buying. Since shoes for play and casual wear run the gamut of color from antique tan to vermilion, stockings, not to be outdone, take their inspiration from sun tones, from South America, Hawaii, Mexico, and our own native land. And to complete the harmony, subtle golden colors are blended to your complexion



Nylon stocking has a brand-new Knee Last feature with up-and-down stretch. Comes in "Sunray," a golden tone, concocted to blend with your tan sports shoes. $1.65. By Vanity Fair

Walking shoe comfort in antiqued tan calf. The square toe and vamp-fringe lend it distinction; a one-eyelet tie makes it easy to fasten. Combine it with "Sunray." $6.50. By Red Cross



Rugged hose for a sports-type shoe. This pair is four-thread and knitted with a lock-stitch, guaranteed against runs. In "Siren," to mention one of the exciting shades. $1. From Mojud

Casual shoe, its sobriquet Lazy Lacer, for the round-in-a-circle ties are no effort to lace. It's a spectator-type in brown bucko, calf trim. By Nettleton. $8.95. At Altman's, New York



Three-thread adjustable, meaning that it fits any leg without a wrinkle. Gotham Gold Stripe with Quality-Tested seal, all silk, and extra elasticity in the top. Muted "Bugle beige." $1

Moccasin-type slip-on for your casuals in Spring, and cottons in Summer. Tops for a play shoe—it's washable. Lastex yarn makes it snug. Keddettes. $2. Bloomingdale's, New York



Nylons again, knit with a lock-stitch. A really "tough" stocking in two of Gordon's complexion tones keyed to Helena Rubinstein powder shades—"Mauresque" and "Bisque." $1.65

Sports shoe—wear it with above Nylons for real exercise. Cotton and rayon hopsacking, Lacorin sole. Hood Sportslax, $2. McCreery's, New York

• Other stores are listed on page 100

CLOSE HARMONY

Shade-tone hose keyed to town shoes

IF you're wise, you have either navy, beige, or black for your town costume staple; and if you're lucky, you have all three. Whatever is in your wardrobe, you'll want stockings and shoes designed for color accent, style, and correct fit. Subdued, muted tones in stockings are created for Spring and Summer in the city to correlate with dark shoe colors. Emphasis is placed on sheers for frivolous moments—there's even a new one-and-one-half thread. Wear them for cocktails or dancing, teamed up with black patents. And for bringing out the tones in your blue or brown gabardines, you'll find an entire range of melting beige colors



Silk stockings, 100% pure—this pair is three-thread, has a French heel, 25-turn. Honorable mention to "Sherry," a beige tone *made* for your navy shoes. Humming Bird for 79 cents

Open-toe pump, strictly for town. Elasticized gabardine, tailored bow in patent leather. Comes in blue, for showing off your "Sherry" stockings. $6.95. Arnold Constable, New York



Three-threads—in three lengths: short, medium, and long. All silk, Double Vita-Bloom processed. Comes in "Fetching Rio," a shade for black patent shoes. Phoenix Hosiery, 79 cents

Dress pump—a piquant "Connie" to wear tea-dancing. This is made of black patent leather spruced up with a perky ribbon bow. Fit partner for "Fetching Rio." $5. Namm's, Brooklyn



Gossamer hose, new one-and-one-half thread Flatternit by Huffman for a special cocktail date. And the seam is almost not there at all. Try it in "Ramona" with black. For $1.35

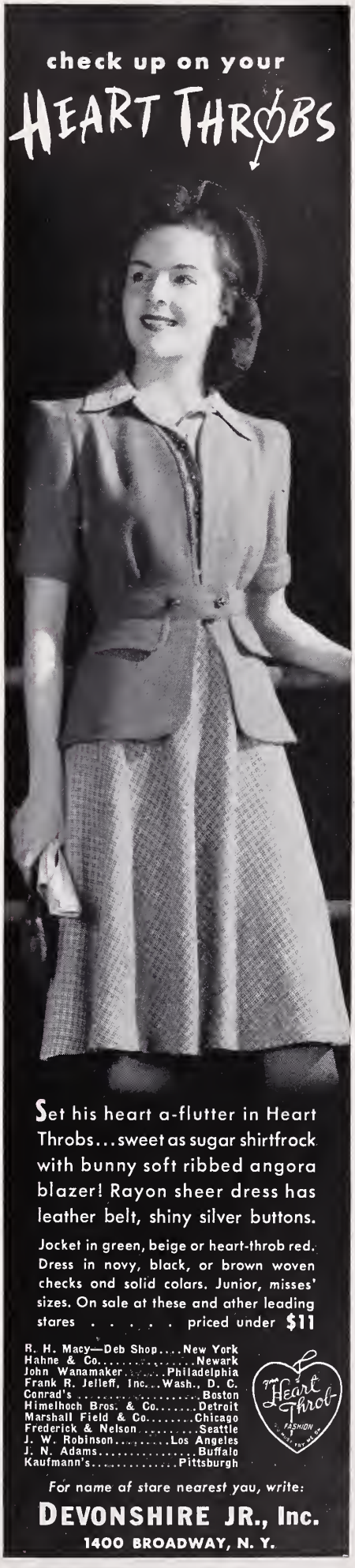
Open-toe step-in—here's elasticized gabardine again, this time trimmed with a patent rolled ornament, continental heel, platform sole. $10.75. Abraham and Straus, Brooklyn



Sheer stockings—these are two-threads especially noted for "Bridge Beige," a brand-new color to harmonize with blue or beige costumes. By Holeproof Hosiery, and cost $1

Tailleur in blue, a perfect foil for shade-tone. Crushed kid, patent lacing. Celluloid heel. $6.75. Selby Styl-Eez. Oppenheim Collins, New York

• Other stores are listed on page 100



Set his heart a-flutter in Heart Throbs... sweet as sugar shirtfrock with bunny soft ribbed angora blazer! Rayon sheer dress has leather belt, shiny silver buttons.

Jacket in green, beige or heart-throb red. Dress in navy, black, or brown woven checks and solid colors. Junior, misses' sizes. On sale at these and other leading stores . . . . . priced under **$11**

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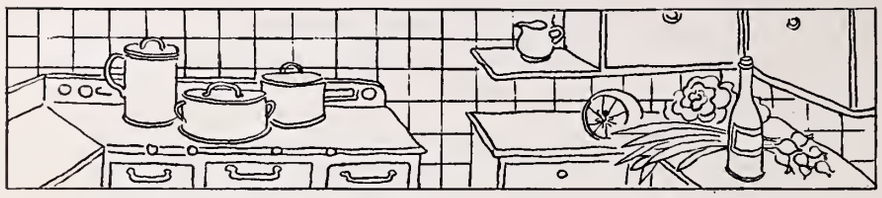
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KITCHENETTE CORNER

Canned food thoughts—dressed up for you

THE key to a man's heart is not a can-opener. but with the aid of this instrument you'll fool him every time.

We've cudgeled brains and cook books to find an assortment of easy, fool-proof ways for you to transform a can of Anything into Really Something. Below, we give a host of suggestions from soups through desserts, to help you whip up a meal worthy of the Waldorf's Oscar.

You can give home-made soups, which take hours of kitchen labor and are world-famous for their flavor, a run for their money with tricks like these. To a can of Campbell's split pea soup, add a can of cream of tomato. Heat them together and before serving, dice a broiled frankfurter as a surprise substitute for croutons.

Underwood and Underwood's black bean soup is deliciously dressed up with sherry wine to taste, and lemon juice. Hormel's onion soup topped with Parmesan cheese and afloat with croutons or a large piece of toast is practically a meal in itself.



Puréed baby foods by Clapp, Libby or Heinz make wonderful soups by the stiffest adult standards. Use a can of spinach, asparagus or carrot and mix it with a regular, thin cream sauce. Another piquant combination is a can of cream of tomato soup, a can of crab meat and half a can of vegetable soup.

You can always change canned stew into a special dish by a little imagination. To canned beef- or lamb-stew, add two dissolved bouillon cubes, several dashes of curry powder and thyme combined with cream sauce. Serve it piping hot.

Any fish addict can be wooed by canned mackerel if it is dressed up artfully. Place strips of the mackerel in a casserole dish, add plenty of lemon juice, a teaspoon of tarragon vinegar, several pieces of butter and bake for twenty minutes. Before serving put several strips of bacon on top and broil. Chopped parsley makes it fancier.

Plain canned vegetables can be culinary triumphs by a wily trick or two. Canned peas don't recognize themselves if you first boil the outside stalks of celery (chopped) with a small portion of diced onion, and add it to the peas before heating. Green beans respond lusciously to onion plus pieces of bacon all cooked together.

Carrots, one of the more maligned vegetables, are actually exciting when you add a tablespoon of chopped chives. And, you can even glamourize a can of whole tomatoes by stewing them down with a little onion. Or better yet, chill a can in the ice-box, add chopped scallions, celery, lemon. Serve as a salad.



Good casserole dishes are a sure-fire way to a reputation as a Great Chef. Merge a can of crab meat and a can of mushroom soup. Add three-quarters of a cup of bread crumbs to give it body, sprinkle a few crumbs on top and bake until hot. This same idea is just as successful with one can of shrimps and one can of peas and the soup Follow same procedure.

Baked tuna, made from canned fish, is a delicacy. Try layers of tuna with layers of bread crumbs in your casserole dish (top layer bread crumbs for that toasty look) and intersperse generous lumps of butter. Beat together one egg and one cup of milk and pour over all for juiciness.

Salads also come out of cans in style. Veg-All, which contains five or six vegetables, makes a healthy salad and a good one with mayonnaise or French dressing. Canned artichoke hearts are within the budget. Add a few slices of tomato and hard-boiled egg, plus your favorite dressing. Speaking of budget-wonders, try palmetto hearts. Serve them on lettuce with French dressing. Tomato aspic from a can, served with canned shrimp marinated in French dressing, is excellent.

Cans give forth really glamourous desserts too. Heat canned whole pitted black cherries, apricots or peaches and pour on the corresponding brandy or a rum sauce. Again, with baby food, use prune or apricot and mix with a pint of whipped cream for prune or apricot whip. Chill it in the ice-box until it is stiff and serve it piled high in sherbets.



EASY SUDSING

THERE are five items a career girl has to tussle with, come washday: stockings, girdles, lingerie, gloves, and blouses. This sounds like pretty much of a full-time job. But if she follows our suggestions, she will find that washday is not too formidable an undertaking.

Stockings require little time for the conscientious lass. Simply dip them in lukewarm suds the day you take them off. This keeps perspiration from rotting the threads. If you run across some stubborn soil, gently work dry soapflakes over the spot. For a thorough de-soaping, rinse your stockings under the spigot.

Girdles should be washed almost as often as stockings, and for the same reason. Zip up the zipper and loosen the garter clasps to keep them in A-1 working order. Whip up a creamy lather in lukewarm water, turn your girdle wrong side out, and squish it through the suds. Rinse thoroughly—soap residue and elastic are not the best of friends. Roll your girdle in a Turkish towel and knead out the moisture. Unroll at once, ease to shape, and let it dry flat.

Don't wear slips or bras any longer than two days or you'll surely wind up with grubby seams and shoulder straps. Three sudsings and three rinsings are "musts."

Never rub or scrub any fine fabric—it spreads the threads.

Never dry fine fabrics near the radiator or in the sun—heat weakens the threads, sun fades the color.

Never wring or twist your garments—they will emerge pulled and rough.

Always roll garments in a Turkish towel, as suggested above for a girdle.

Always, in ironing, press on wrong side; follow "grain" of bias-cut materials.

NEVER let your gloves get grimy or nothing will get them clean. If you plan to wear light ones, carry them in your bag until you're almost at work. Chamois and doeskin should be washed the same as stockings. A few soapflakes in the last rinse give them a kind of "dressing." Wash all other gloves on the hands. Ease them off backwards, blow into them, and to soften, rub them up vigorously while they're still damp.

Silk blouses are washed like lingerie. For organdie, linen, or piqué blouses, pour dissolved starch into the rinse water. Iron while still damp, and your blouse will have that crisp-as-lettuce look.

If you follow the hints we have given, you'll find that you spend less time washing and that, with proper laundering—your clothes will last much longer.



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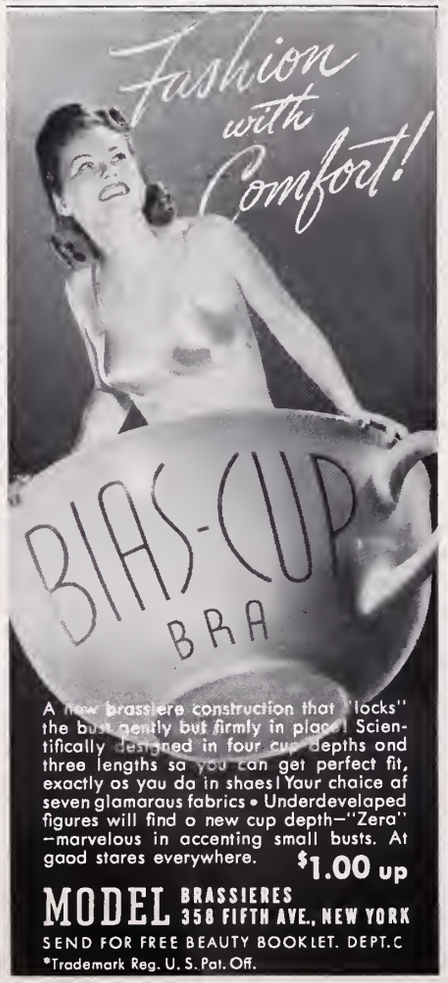
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THEY DO SAY



BETTE DAVIS turned down the lead rôle in "Mr. Skeffington"—said she would not like to play the part of a woman of fifty. To producer Jack Warner she suggested Ruth Chatterton for the rôle. . . . Joan Crawford is making the most extensive make-up tests of her career—in order to show one side of her face scarred. The disfigurement is for her rôle in "A Woman's Face." So realistic is it that it had to be toned down. . . . Mickey Rooney's Crush-of-the-Month is Gene Tierney. Mickey announces himself at the Tierney house as "The muscle man calling. . . ."

Orson Welles' next picture—whether "Citizen Kane" is a hit, flop or so-so—will be a jungle picture starring Dolores del Rio. The pair will spend the next two months in Mexico shooting it. . . .

GINGER ROGERS, who took a flying visit to New York to see the plays, is back with ideas for RKO to buy "Panama Hattie" and "My Sister Eileen." Her secret engagement to producer Howard Hughes is no longer a secret—because it's no longer an engagement. . . .

Jean Gabin, who has been called the French Spencer Tracy, is being ransomed out of France to make pictures for Twentieth Century-Fox. Gabin had heretofore turned down all Hollywood offers for two and three times what he has been making in French productions, declaring that so long as his friends remained in France, no amount of money would make him come to America. . . .



JEAN GABIN

Mocombo is Hollywood's newest night spot — even supplanting Ciro's, which supplanted the Troc, which supplanted the Cocoanut Grove. The dining room has a huge cage filled with violently colored tropical birds. . . . Strangest matched couple in Hollywood—Myrna Loy and Burgess Meredith. . . . Betty Grable, who can wear them, had *ten* bathing suits made for her next picture "Miami". . . .

Monica, the young Viennese designer whom we mentioned last month, continues to set the town afire with her fashions. Barbara Stanwyck purchased twelve gowns from her without a fitting. One favorite is a two-piece French imported, heavy black silk crêpe. Top is a simple, straight tailored jacket on which are two ruby carnations with topaz stems made by Monica to match the ruby and topaz jewels Stanwyck received from husband Bob Taylor. Rita Hayworth, another Monica model, wore a coral skirt, white bodice, purple cummerbund at Mocombo.

Jane Wyman, whose baby was previewed in *Glamour* some months back, is coming along fine—so is papa Ronald Reagan. . . . Flato, the jeweler, claims that Barbara Hutton Mdvani Reventlow (Grant?) has started a new diamond trend in Hollywood. All the pieces she bought from him have been round- not square-cut diamonds. Now anyone coming in to order a dozen or so diamonds, asks for them round-cut, like the Countess'.



MRS. AND BABY REAGAN

Hollywood can't ever remember a better party than the one Barbara tossed at her home, for the joint birthday of Cary Grant and Connie Moore. Some one hundred of the top Hollywood crust attended and the festivities lasted until five in the morning. As the Countess' Hollywood coming-out party, it was a sensation; and as a practical engagement reception for her forthcoming marriage to Cary Grant, it served just as well. The nuptials will take place as soon as the Countess gets definite word on her present marital status. . . .

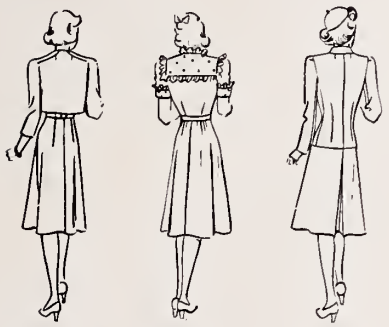
It has become the fashion these days for inoffensive, good-looking movie stars to try a fling at playing villains.

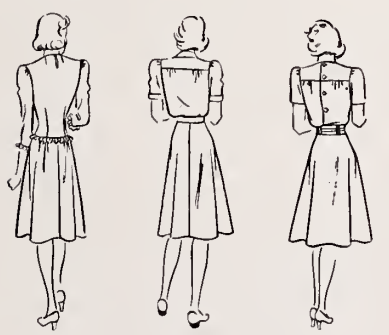
Now Cary Grant, who has never played rôles more villainous than any Mickey Rooney ever tried, is crazy to do "Before the Fact"—a murder story by Frances Iles. This mayhem masterpiece is about a British nobleman who kills for profit, and Grant, in the picture, poisons his wife.

SPEAKING of murders, David Selznick is anxious to get the rights to "The Lodger," a mystery story from which Alfred Hitchcock made a movie in London twelve years ago. Hitchcock would direct this one, too. . . . No prettier bride ever marched down an aisle than Brenda Joyce when she paraded to the altar at St. Albans Church in Westwood to be married to her childhood sweetheart, Owen Ward. Instead of the traditional veil, she wore a blue-ribboned bonnet and a knee-length veil.

BACK VIEWS OF DESIGNS

Other views, pages 72, 73





Here are back views and prices of Hollywood Designs on pages 72 and 73:

Hollywood Design No. 616 is designed for sizes 12 to 20; 30 to 42.

Hollywood Designs No. 620, 625, 629 are designed for sizes 12 to 20; 30 to 38.

Hollywood Designs No. 617, 619 are designed for sizes 10 to 18, 29 to 36.

PRICES OF HOLLYWOOD PATTERNS

Hollywood Patterns are sold in department and chain stores in most cities. They may be purchased by mail, postage prepaid, from The Hollywood Pattern Company, Department G-4A, Greenwich, Connecticut; in Canada, at department stores; and by mail, from The Hollywood Pattern Service, Department G-4A, 2 Duke Street, Toronto.

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LETTERS TO THE EDITOR

Excerpts from Glamour's Mail-Box

PROBLEM CHILD DEPARTMENT

After reading every issue of *Glamour* since its first edition, your offer to aid in solving readers' problems was like an answer to a maiden's prayer.

Having saved my pennies for the past three years (earned as a stenographer in a local plant), I am planning to attend a merchandising school in New York for one year—starting next September—and inasmuch as my wardrobe will have to be purchased wisely I am asking your advice.

Could you furnish me with a skeleton wardrobe, appropriate for the city? Not necessarily prices—just the type of clothes, number of each type of garment, down to and including underthings, stockings, etc.

Your Clothes Chart in the last issue was fine for girls who have no figure problems, but suits and skirts never appear on my clothes list. I favor princess lines. . . . Miss E. C. C., Cory, Pennsylvania

• The Problem Child Department works overtime these days handing out advice. But we thrive on it—come one, come all.

CAREER-WIFE

The author of that charming love letter to his career wife must be a rare bird! My husband, for instance, hates my job because I'm always late, usually tired and hardly ever at home. . . . Mrs. Don. K., New York, New York

DEN DECORATIONS

I'm so glad you are running your lovely color portraits of movie stars again. They are without doubt the most beautiful photographs I have ever seen. I am saving them all and use them to decorate the walls of a den. . . . Ada Jenkins, New Orleans, Louisiana

THE TARDY MRS. G. H., JR.

The other night while waiting for my wife to finish dressing, I glanced through *Glamour* for lack of anything better to do. You seem to have pages of stuff about how to get beautiful, but not a word about how to do it and be *on time*. How about it? Could you manage an article as much to the point as that? I might look at your magazine again if you'll have more pictures like the one on page 36—also some more quizzes. But make them tougher. . . . G. H., Jr., Boston, Massachusetts

• *We're* prompt, anyway. Next month, an article on quick ways to beauty. Will your wife read it—and take it to heart?

MAGAZINE FOR CAREERISTS

I'm one of those 7,500,000 women who work for a living! And I'm delighted to know that *Glamour* is to be our very own magazine. I've already found a great many useful hints in its pages—but the more you can do to help us working gals, the more we'll like it. I'm most anxious to hear about those career committees you mentioned. Perhaps I could serve on one of them. Anyway, I know that hundreds of the "salaried set" will paraphrase the old song and sing "*Glamour* Will Protect the Working Girl". . . . Charlotte T., Chicago, Illinois

• More about Glamour and Career Girls on page 84. And a big career issue full of hints for working girls next month.

GLAMOUR FOR ALL

Your magazine is doing wonders in making everyone, regardless of financial status, interested enough in her appearance to do the most with the resources at hand. Thanks for telling us of the many shops where we can get expensive-looking clothes for a lot less. . . . Doris M. Ploplis, Detroit, Michigan

• That's the idea. *Glamour* is *dedicated* to the theory that you don't have to be a millionairess to look smart.

GENTLEMEN CARPENTERS

Although I am not a constant reader of your publication, my wife does get copies—and more to find out where she gets some of her style ideas than anything else, I glance through them now and then. I was quite pleased to see your design for a modern one-room apartment. That was really interesting to a mere man. May I receive a set of the plans? . . . R. J. Morris, Sioux Lookout, Ontario, Canada

In a recent issue of *Glamour* you pictured an *Apartment for Moderns*. I would deeply appreciate your sending me two sets of the working drawings for the furniture. I would like to forward one set to my brother who is stationed at the Submarine Base in Hawaii. He surely will appreciate receiving them as he is a first-class carpenter's mate in the U. S. Navy and has made much of the furniture in his home. The apartment you pictured is about the cleverest I have ever seen illustrated and I am delighted to think part of the furniture can be made according to your directions. . . . Gene Rahn, Milwaukee, Wisconsin

• The plans have been sent to Mr. Morris and Mr. Rahn who are now, no doubt, busy hammering and sawing and polishing.

PHOTOGRAPHY AND MODELING

I have been reading *Glamour* recently and I think it's a wonderful magazine for young girls and women. I'm especially interested in it because the photographs are so well-posed and attractive. I'd like very much to read the article on modeling which appeared in one of your past issues. I'm extremely photogenic and want very much to become a model myself. . . . E. L. F., Billings, Montana

• See the article, "Stepping-stone to Hollywood," which John Powers, head of the Powers Model Agency, wrote for the February, 1940 issue.

GLAMOUR CLUB

I looked at the "Beauty Angle" illustrated in your magazine. My friends and I tried it out and we thought it was wonderful. Four of us have a Glamour Club at school and we all have various beauty problems. One of us is a little chubby, another has blackheads and other skin problems. So we would like to have more detailed information about beauty for face and figure. . . . Mae Andrealli (Vice-President), Carnation, Washington

TIT-FOR-TAT

Mr. Weidman has had his say. But I wonder if his predicament is entirely our fault? I'd like to see *his* picture before I submit mine. . . . A. F., Houston, Texas

THE THEATER

ON Broadway anything set to music this season has a five-to-one better chance of becoming a hit than a straight drama. The legitimate theater, as the purists in the aisle seats like to call it, is very run down at the buskin. You can count the successful dramas on your thumbs—sorry, one thumb will do. It's *The Corn Is Green*, with Ethel Barrymore.

The comedies are another matter. To last season's holdovers have been added two or three really funny plays, of which the best is *Arsenic and Old Lace*. Author Kesselring packs his three acts with fourteen corpses, two sweet, homicidal old ladies, a hero who is a drama critic and an escaped lunatic who looks like Boris Karloff largely because Mr. Karloff plays the part. The resultant hysteria rages unabated for two and a half hours.

Runner-up is *My Sister Eileen*, the plotless but amusing adventures of two young ladies—who might be described as career girls—in the wilds of Greenwich Village. George S. Kaufman staged this one and—praise be—it looks it. *Old Aquaintance* is a vague, sweet bit in the unhurried English tempo. All about two middle-aging women, one of whom has a young lover. *Old Aquaintance* is *Old Lace* without the arsenic, and the worse for it.

WE started to discuss musicals by noting how successful they were. But they aren't all deserving. For our ticket stubs the gayest, freshest, healthiest musical in town is *Meet the People*, a revue produced and acted by a company of talented kids who haunted Hollywood but couldn't get in the movies. By far the slickest and most novel musical, complete with revolving stages, Gertrude Lawrence, play by Moss Hart, music by Kurt Weill and lyrics by Ira Gershwin is *Lady in the Dark*. Miss Lawrence is a fashion editor who is cracking up under the strain—never mind what strain—and goes to a psychiatrist to find out why. His probings bring forth the reasons in ten terrific production numbers. Danny Kaye, as a fashion photographer, almost, but not quite, steals the show.

For the rest—*Pal Joey* is wise, tough and tuneful, and has a rat for a hero, played likably by Gene Kelly. *Cabin in the Sky* has Ethel Waters, but not much else. *Panama Hattie* has Ethel Merman and is the most overdressed, overrated show in town.

One word about the Ballet Theatre. If you've never been to ballet before, go now. The productions are sparkling good theater and you'll enjoy yourself thoroughly.



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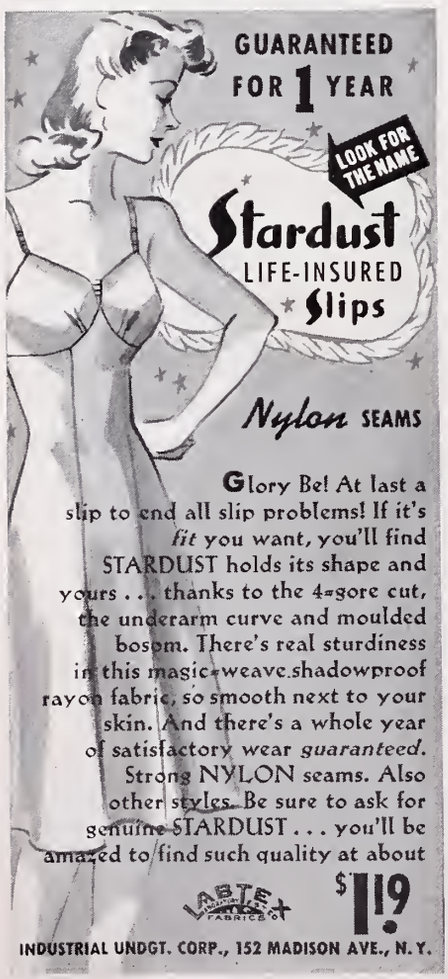


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READER'S CHOICE

Best sellers and some books that should be

WHAT is the nation reading? All over the country it's Hemingway's "For Whom the Bell Tolls," Kenneth Roberts' "Oliver Wiswell," Willa Cather's "Sapphira and the Slave Girl." Hemingway's book is good but not top-notch, to our way of thinking; and "Oliver Wiswell" is the sort of novel that is causing earthquakes in Tom Jefferson's graveyard. "Oliver"—the story of an unconverted Tory in the time of the American Revolution—is selling like hot cakes, however—which is a tribute, we hope, to Mr. Roberts' craftsmanship rather than his principles.

Another sector of Americana—prior to the Civil War—is embraced by Willa Cather in "Sapphira and the Slave Girl" (Alfred A. Knopf, $2.50). Miss Cather writes like a dream and if the book doesn't come up to her very best, it nevertheless is well worth reading.

A novel no one should miss is "Delilah" by Marcus Goodrich (Farrar & Rinehart, $2.75). "Delilah" is not Samson's consort nor any modern counterpart, but a United States destroyer. To find an equal for tense, lean writing, as well as marvelous insight into the working of men's minds under stress, one would have to go back as far as Stephen Crane or at least to John Steinbeck's "In Dubious Battle."

WE don't think we previously mentioned "The Earth is the Lord's," by Taylor Caldwell (Charles Scribner's Sons, $2.75). To use the Nineteenth Century expression that Miss Caldwell—for it is a Miss—writes like a man would be unfair to her sex. It's just that she writes about the sort of thing a man would write about—blood, massacre and rapine—and does it exceedingly well.

This is the more or less fictionized biography of Genghis Khan. The exploration into Genghis Khan's mind is less convincing than the gory details of his activities apparently set down after much research.

James Hilton's "Random Harvest" (Little, Brown and Co., $2.50) is the sort of novel that reminds one of eerie borderline stories by Ambrose Bierce. The book blends realism with escape in the best Hilton formula and is so tricky there's a gentleman's agreement among reviewers not to reveal the plot.

We like also "Today and For Ever," Pearl S. Buck's latest collection of Chinese stories (John Day, $2.50); and if you're a Walt Disney fan and treasure his drawings, Simon and Schuster has a handsomely bound edition of "Fantasia" illustrations for $3.75. The more modest Random House book sells for $1, which is a nice gift for Junior or Mary Louise.

As a rule, books by children make us feel as uncomfortable and embarrassed as a ten-year-old tot's trebling *I Can't Give You Anything But Love, Baby*. Even well-written children's books affect us that way.

But a slender volume recently published, "My Sister and I," by a twelve-year-old Dutch boy, Dirk van der Heide (Harcourt, Brace and Co., $1) is a rare exception to that rule. This volume is a young Hollander's diary which bubbles along uneventfully enough until the shocked entry: "Something terrible happened last night. Uncle Pieter was *right*. The city has been *bombed* all day." Then comes a simple and unliterary—and therefore even more harrowing—account of invasion, of incomprehensible bloodshed and death that chills the heart and brings tears to the eyes.

ON the same topic but in a far different vein, A. A. Milne has published his verse, "Behind the Lines" (E. P. Dutton & Co., $1.75). This is poetry—but whether it rhymes or doesn't, we still like Dirk's book better.

If it's fantasy you want, there's John Collier's "Presenting Moonshine," a collection of short stories (The Viking Press, $2.50) written in a cynical, polished style reminiscent of Saki. It is as if the most disillusioned, witty, sophisticated and cruel craftsman had sat down with the deliberate intention of writing fairy stories. There are murder tales, love stories, horror yarns and sheer laugh-getters—all written as though each classification were Mr. Collier's chosen field.

We make a diversion here from fiction and biography to recommend a few "How-to" books which are extremely helpful examples of their kind.

There is "How to Be a Popular Hostess." by Dorothy Draper (Doubleday, Doran, $2.75), which bears the explanatory description: "Not a cook book or etiquette manual but a complete handbook of party planning." This is a little pat—it doesn't come quite so easy. But Miss Draper crams as many ways and means into her volume as it can hold, and if you apply the necessary amalgam of imagination you'll get "entertaining" results.

The other is a career guide book, "So You Want to Get in Radio?" by F. A. Arnold (Stokes, $1.50). Just out, the work is up-to-the-minute survey of the radio field with a listing of aptitudes and training that are necessary for each job.

Where you can buy fashions shown in this issue of Glamour

Prices vary slightly throughout the country

Page 22

DINNER DRESS
Brooklyn, N. Y. ..... Martin's
Seattle, Wash. ..... Frederick & Nelson

Page 28

RAYON SHEER JACKET DRESS
Atlanta, Ga. ..... Davison-Paxon Co.
Boston, Mass. ..... E. T. Slattery Co.
Dallas, Tex. ..... A. Harris & Co.

RAYON SHEER REDINGOTE DRESS
Cleveland, O. ..... Wm. Taylor Son & Co.
Dallas, Tex. ..... A. Harris & Co.
San Francisco, Cal. ..... The White House

Page 29

RAYON CRÊPE COAT AND DRESS
Baltimore, Md. ..... Hutzler Bros. Co.
Dallas, Tex. ..... A. Harris & Co.
San Francisco, Cal. ..... The White House
St. Louis, Mo. ..... Stix, Baer & Fuller Co.

BORDER PRINT OF RAYON CRÊPE
Denver, Colo. ..... Gano Downs Co.
Lincoln, Neb. ..... Hovland Swanson Co.
Philadelphia, Pa. ..... The Blum Store

FLOWER-STRIPED JACKET DRESS
Los Angeles, Cal. ..... Coulter's Dry Goods Co.
Louisville, Ky. ..... Byck Bros. Co., Inc.

Pages 32 and 33

The following stores have the fashions made from the four winning designs:
Los Angeles, Cal. ..... The May Co.
New York City ..... Franklin Simon & Co.

Pages 35, 36, 37, 38

The following stores carry all Rising Star Fashions*:
Baltimore, Md. ..... Hutzler Bros. Co.
Chicago, Ill. ..... Carson Pirie Scott & Co.
Hartford, Conn. ..... The Manhattan Shop
Hollywood, Cal. ..... Nancy's
Lansing, Mich. ..... Virgeline's Ltd.
New York City ..... Lord & Taylor
Philadelphia, Pa. ..... Gimbel Bros.
Pittsburgh, Pa. ..... Kaufmann's
Syracuse, N. Y. ..... The Addis Co.
Waterbury, Conn. ..... Forester, Inc.

Page 35

RAYON CRÊPE JACKET DRESS
At all the stores listed above. For names of other stores, write *Glamour*

WINGED PILLBOX
Hartford, Conn. ..... The Manhattan Shop
Hollywood, Cal. ..... Nancy's
Lansing, Mich. ..... Virgeline's Ltd.
New York City ..... Lord & Taylor
Waterbury, Conn. ..... Forester, Inc.

Page 36

PRINT DRESS, WOOL REDINGOTE
At all the stores listed above. For names of other stores, write *Glamour*

POMPADOUR PILLBOX
Hartford, Conn. ..... The Manhattan Shop
Hollywood, Cal. ..... Nancy's
Lansing, Mich. ..... Virgeline's Ltd.
New York City ..... Lord & Taylor
Waterbury, Conn. ..... Forester, Inc.

Page 37

JACKET DRESS, RED KNIT TRIMMING
Portland, Ore. ..... Lipman & Wolfe
San Francisco, Cal. ..... Livingston Bros.

RAYON FAILLE SAILOR
Hartford, Conn. ..... The Manhattan Shop
Hollywood, Cal. ..... Nancy's
Lansing, Mich. ..... Virgeline's Ltd.
New York City ..... Lord & Taylor
Waterbury, Conn. ..... Forester, Inc.

Page 38

ENSEMBLE IN BLUE AND BROWN
At all the stores listed above. For names of other stores, write *Glamour*

OPEN TURBAN
Hartford, Conn. ..... The Manhattan Shop
Hollywood, Cal. ..... Nancy's
Lansing, Mich. ..... Virgeline's Ltd.
New York City ..... Lord & Taylor
Waterbury, Conn. ..... Forester, Inc.

Page 42

BIB-TUCKED SHIRT
New York City ..... Emily Shops
For other stores, write *Glamour*

SHORTIES
Lincoln, Neb. ..... Miller & Paine Inc.
Minneapolis, Minn. ..... John W. Thomas Co.
Sioux City, Ia. ..... Pelletier's Inc.

JABOT BLOUSE
New York City ..... James McCreery & Co.
For other stores, write *Glamour*

SOFT BLOUSE
Kansas City, Mo. ..... Rothschild & Sons
Philadelphia, Pa. ..... Lit Bros.

UNDERARM BAG
Chicago, Ill. ..... Carson Pirie Scott & Co.
Minneapolis, Minn. ..... John W. Thomas Co.
Philadelphia, Pa. ..... Lit Bros.

STAR-DOTTED BLOUSE
Chicago, Ill. ..... Charles A. Stevens & Bros.
Detroit, Mich. ..... D. J. Healy Shops
Madison, Wis. ..... Harry S. Manchester, Inc.
Philadelphia, Pa. ..... Lit Bros.

OXFORD CLOTH BLOUSE
Davenport, Ia. ..... M. L. Parker Co.
Fort Worth, Tex. ..... D. G. Monnig Co.
Washington, D. C. ..... The Hecht Co.

PASTEL GLOVE
Bridgeport, Conn. ..... The D. M. Read Co.
Chicago, Ill. ..... Mandel Bros.
St. Paul, Minn. ..... Macey's

LITTLE-BOY SHIRT
Memphis, Tenn. ..... J. Goldsmith & Sons
St. Louis, Mo. ..... Scruggs-Vandervoort-Barney

Page 43

BABY BLOUSE
Syracuse, N.Y. ..... Flah & Co.
For other stores, write *Glamour*

CALF CROCAGATOR BAG
Atlanta, Ga. ..... Rich's, Inc.
Chicago, Ill. ..... Mandel Bros.
Cleveland, O. ..... May Co.
Indianapolis, Ind. ..... L. S. Ayres & Co., Inc.
Los Angeles, Cal. ..... The May Co.
Philadelphia, Pa. ..... John Wanamaker
Pittsburgh, Pa. ..... Kaufmann's

SHIRRED GLOVE
Cleveland, O. ..... May Co.
Denver, Colo. ..... Denver Dry Goods Co.

LONG VANITY
Columbia, Mo. ..... Harzfeld's
Cleveland, O. ..... Higbee Co.

SWAGGER BLOUSE
St. Louis, Mo. ..... Stix, Baer & Fuller Co.
For other stores, write *Glamour*

CLASSIC SLIP-ONS
Cleveland, O. ..... The Halle Bros. Co.
Denver, Colo. ..... The Denver Dry Goods Co.
Kansas City, Mo. ..... Mindlin's
Los Angeles, Cal. ..... Bullock's
Washington, D. C. ..... Lanshurgh & Bros.

Page 46

1. FOUNDATION
Chicago, Ill. ..... Carson Pirie Scott & Co.
Kansas City, Mo. ..... Emery, Bird, Thayer D. G. Co.
New York City ..... Franklin Simon & Co.
Pittsburgh, Pa. ..... Gimbel Bros.

2. FOUNDATION
New York City ..... Arnold Constable & Co.
For other stores, write *Glamour*

3. BRASSIÈRE
New York City ..... Bloomingdale's
For other stores, write *Glamour*

GIRDLE
San Francisco, Cal. ..... The Emporium
For other stores, write *Glamour*

4. BRASSIÈRE
New Orleans, La. ..... D. H. Holmes Co., Ltd.
New York City ..... R. H. Macy & Co.
(Continued on page 99)

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We regret with pleasure—

WE cannot announce the winners of the Glamour-Evelyn Alden Around-the-Clock Dress until May 1. The reason? You've overwhelmed us with your response; you've buried us under an avalanche of entries which the Contest Staff could not possibly go through in time to make their choice and create finished dresses.

But the delay will be a blessing for you, too. For those of you who already have your entry blanks but need more time to submit your designs, the final closing date has been extended to MARCH 21. No more entry blanks, however, will be issued. Sorry.

In fairness to you and to do justice to our judgement—we plead your indulgence for another month.

Glamour-Evelyn Alden Contest

420 Lexington Avenue
New York City

NEW RECORDS

A few words on Benny Goodman, Glenn Miller and Kay Kyser

BENNY GOODMAN is now set on the latest of his colossal comebacks, of which he has had almost as many as Sir Harry Lauder, the Comeback King. Benny made his first comeback when he was a punk in three-cornered pants and took his clarinet down to a Chicago riverboat where Bix Beiderbecke told him, "Scram, kid, stop messin' around the instruments!" Benny's comeback was to play for Bix.

The latest farewell tour is for the radio show which lately sponsored Artie Shaw. For the first thirteen weeks it's strictly New York, WJZ, and will give you Metropolitan cats a weekly half-hour glimpse into a true jazz band working up a style. Benny's new records for Columbia haven't been much good but the band is now coming off its shakedown cruise with first-mate Cootie Williams, late of the S.S. Ellington, Harlem River Line, helping to lead the band into a new ensemble style.

Listen and listen hard to the new Goodman band for the nonpareil of all hot drummers, Dave Tough. 105 pounds of brushwork, rim taps, and tasteful polyrhythm as he pulls out all the stops on Goodman's rhythm train. Davey doesn't give at the armpits as much as Krupa, and he blinks in an amber spot which tans all other existing drummers. The trouble with Davey is that he is a musician; you can hear him playing behind solos so helpfully and firmly that the soloist feels encouraged. Everybody hoorahs the solos so enthusiastically, you miss Davey's logical percussion, leading and following, accenting or retiring, behind the established beat.



WHEN your kid brother gets out his maddening trap drums to polish up his Dad-dy Mam-my exercise, bribe him with a triple-decker of Davey's recordings on Victor, with the old Goodman trio or quartet. Sometimes you have to turn the treble knob up to full to hear his brushes seething behind a Hampton vibraphone or Teddy Wilson's piano but, sister, *there* is the benevolent dictator of a jazz band. He tells them all how to do it.

Benny Goodman comes out all right on the ASCAP-BMI war. Simply because the radio and movie interests have scorned good jazz tunes, Benny has a tremendous library of stuff, starting with jazz tunes in the public domain (copyrighted more than 21 years ago) like *At the Jazz Band Ball* and *There'll Be Some Changes Made* (which is at last in the hit parade). The two top moneymaking bands in the country are Kay Kyser and Glenn Miller, who make sixteen billion trillion dollars a week for having found the lowest common denominator of entertainment and music.

This is scandalous libel on Glenn Miller, of course, who is a real musician and was able at one time to make a creative work on the trombone. His greatest performance on records was achieved long before he became a businessman—in 1929 with a raggedy group of jazz immortals known as The Mound City Blue Blowers.

HELLO Lola and *One Hour* by the Blue Blowers turn up on every serious list as a great jazz record. It was made one month after the stock market crash and is the only hot record, of which your correspondent knows, that has been continuously in print ever since. Bluebird is the label. Today, Miller leads a band that embodies all the questionable virtues of the pseudo-hot band. The arrangements are reasonable facsimiles of Benny Goodman's Fletcher Henderson period, and archeologists leap in hot-eyed at this point to remind us that Fletcher's own immortal bands of the Twenties were playing the fifteen-piece ensemble style at its pristine best ten years before wise Benny had Fletcher write out *Christopher Columbus* in 1935.

Miller's band, coming in on the moneychangers' end of the Henderson ensemble style, are musically nothing more than a reminder of the solidity of Henderson's arrangements. Through hard-driving work, Miller's band proves that almost anybody can play Henderson's style—at least so that it's recognizable.

The case of Kay Kyser is different. He is that pitiable thing to musicians, a nonplaying leader. Paul Whiteman has never lived this down. Kyser's band takes up where the minstrel show and the snake oil salesman gave way to radio showboats and loan sharks. He is a cross between Fred Waring, Jeeter Lester, and a sophomore cheer leader of the Rocky Mount (N. C.) High School, with a bit of the Quiz Kids thrown in. He should not be rated as a musician, any more than the man who writes the Crispy-Crunchy copy should be listed with the poets. So what have we been talking about at ten cents a word?

—POLLY RHYTHM

Where you can buy fashions shown in this issue of Glamour

Prices vary slightly throughout the country

Page 46 (Continued)

Portland, Ore. ... Meier & Frank Co.
Washington, D. C. ... S. Kann Sons Co.

GIRDLE
Cleveland, O. ... May Co.
New York City ... Bloomingdale's
Pittsburgh, Pa. ... Gimbel Bros.

5. BRASSIÈRE
Baltimore, Md. ... Hochschild Kohn & Co.
Buffalo, N. Y. ... J. N. Adam & Co.
Chicago, Ill. ... Mandel Bros.
Indianapolis, Ind. ... H. P. Wasson & Co.
New York City ... B. Altman & Co.

GIRDLE
Ardmore, Pa. ... Best & Co.
Brookline, Mass. ... Best & Co.
Cleveland Heights, O. ... Best & Co.
East Orange, N. J. ... Best & Co.
Garden City, N. Y. ... Best & Co.
Grosse Pointe, Mich. ... Best & Co.
Mamaroneck, N. Y. ... Best & Co.
New York City ... Best & Co.
Washington, D. C. ... Best & Co.
Winnetka, Ill. ... Best & Co.

Page 47

6. FOUNDATION
New York City ... Gimbel Bros
Philadelphia, Pa. ... Lit Bros.
Pittsburgh, Pa. ... Gimbel Bros.

7. BRASSIÈRE
Chicago, Ill. ... The Fair
New York City ... Gimbel Bros.

GIRDLE
New York City ... Gimbel Bros.
For other stores, write *Glamour*

8. BRASSIÈRE
Baltimore, Md. ... Hochschild Kohn & Co.
New York City ... Saks-34th Street

GIRDLE
Miami, Fla. ... Burdine's
New York City ... Lord & Taylor
Portland, Ore. ... Meier & Frank Co.

9. BRASSIÈRE
For stores, write *Glamour*

GIRDLE
Cleveland, O. ... May Co.
New York City ... R. H. Macy & Co.

10. GIRDLE
New York City ... James McCreery & Co.
For other stores, write *Glamour*

BRASSIÈRE
New York City ... James McCreery & Co.
Chicago, Ill. ... Mandel Bros.
Omaha, Neb. ... J. L. Brandeis & Sons

11. BRASSIÈRE
New York City ... Stern Bros.
San Francisco, Cal. ... Livingston Bros.

Page 50

ANTE-BELLUM BALL GOWN
Omaha, Neb. ... Thomas Kilpatrick Co.
For other stores, write *Glamour*

DÉBUTANTE DANCE DRESS
New York City ... Oppenheim Collins & Co.
For other stores, write *Glamour*

Page 51

GRINGO RHUMBA DRESS
Washington, D. C. ... The Hecht Co.
For other stores, write *Glamour*

LATIN RHUMBA DRESS
Washington, D. C. ... Woodward & Lothrop
For other stores, write *Glamour*

Page 52

POLKA-DOT CLASSIC
New York City ... Franklin Simon
For other stores, write *Glamour*

CARDIGAN SPORTS DRESS
New York City ... Jas. McCreery
For other stores, write *Glamour*

PATCH-POCKETED DRESS
New York City ... Saks 34th Street
For other stores, write *Glamour*

POLKA-DOT SHIRTWAIST
Philadelphia, Pa. ... Gimbel Bros.
For other stores, write *Glamour*

CHECKED JACKET DRESS
Chicago, Ill. ... Carson Pirie Scott & Co.
For other stores, write *Glamour*

GLENURQUHART PLAID SUIT
Chicago, Ill. ... Carson Pirie Scott & Co.
For other stores, write *Glamour*

PRINT ENSEMBLE
New York City ... R. H. Macy & Co.
For other stores, write *Glamour*

CARDIGAN SUIT
Cleveland, O. ... May Co.
Detroit, Mich. ... Himelhoch Bros. & Co.

Page 53

UMBRELLA PRINT
Chicago, Ill. ... Mandel Bros.
Cleveland, O. ... Higbee Co.
Detroit, Mich. ... Himelhoch Bros. & Co.

SHIRTWAIST DRESS
New York City ... Arnold Constable & Co.
For other stores, write *Glamour*

CLEAN-STRIPED CLASSIC
For stores, write *Glamour*

PEARL-BUTTONED SHIRTDRESS
Philadelphia, Pa. ... The Blum Store
Pittsburgh, Pa. ... Joseph Horne Co.

JACKET-DRESS
Indianapolis, Ind. ... H. P. Wasson & Co.
Philadelphia, Pa. ... Lit Bros.
Pittsburgh, Pa. ... Gimbel Bros.

LONG JACKET SUIT
Cleveland, O. ... May Co.
Detroit, Mich. ... Himelhoch Bros. & Co.

HIGH-NECKED JACKET DRESS
Chicago, Ill. ... Chas. A. Stevens & Bros.
St. Louis, Mo. ... Sonnenfeld's

REDINGOTE DRESS
Chicago, Ill. ... Carson Pirie Scott & Co.
For other stores, write *Glamour*

Page 54

SAILOR COLLAR SPORTSDRESS
For stores, write *Glamour*

PINAFORE WITH BLOUSE
Buffalo, N. Y. ... J. N. Adam & Co.
Cleveland, O. ... May Co.
Detroit, Mich. ... Himelhoch Bros. & Co.

COTTON DIRNDL
Cincinnati, O. ... Mabley & Carew Co.
Hartford, Conn. ... Manhattan Shop

TRI-COLOR FROCK
Cincinnati, O. ... The John Shillito Co.
For other stores, write *Glamour*

POSY PRINT DRESS
Minneapolis, Minn. ... The Dayton Co.
Pittsburgh, Pa. ... Gimbel Bros.
St. Louis, Mo. ... Sonnenfeld's

INDIAN PRINT DRESS
Akron, O. ... A. Polsky Co.
Los Angeles, Cal. ... J. W. Robinson Co.
Washington, D. C. ... Woodward & Lothrop

TUCKED BODICE DRESS
Philadelphia, Pa. ... Gimbel Bros.
St. Louis, Mo. ... Famous & Barr
Washington, D. C. ... Woodward & Lothrop

PINAFORE WITH DUTCH GIRL SKIRT
Hartford, Conn. ... G. Fox & Co., Inc.
El Paso, Tex. ... The White House

Page 55

WOOL JACKET; SPORTS DRESS
Pittsburgh, Pa. ... Gimbel Bros.
For other stores, write *Glamour*

SOUTH AMERICAN DRESS
For stores, write *Glamour*

(Continued on page 100)

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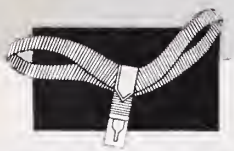
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GLAMOUR

CAREER ISSUE

out April 1

Where you can buy fashions shown in this issue of Glamour

Prices vary slightly throughout the country

Page 55 (Continued)

RAYON SHANTUNG JACKET-DRESS
Chicago, Ill. — Chas. A. Stevens & Bros.
St. Louis, Mo. — Sonnenfeld's

MADRAS-STRIPED DRESS
Cincinnati, O. — The John Shillito Co.
For other stores, write *Glamour*

CARNATION PRINT DRESS
Buffalo, N. Y. — The Wm. Hengerer Co.
San Francisco, Cal. — The White House
St. Louis, Mo. — Scruggs-Vandervoort-Barney

COAT-DRESS WITH RUCHING
New York City — Saks-34th Street
For other stores, write *Glamour*

FLY-FRONT SHIRTWAIST
New York City — Gimbel Bros.
For other stores, write *Glamour*

"BETTY HARTFORD" DRESS
Philadelphia, Pa. — Gimbel Bros.
Washington, D. C. — Woodward & Lothrop

AFTERNOON FLORAL PRINT
Memphis, Tenn. — J. Goldsmith & Sons
For other stores, write *Glamour*

Page 60

BICYCLE SAILOR
Pueblo, Col. — Crews-Beggs Dry Goods Co.
For other stores, write *Glamour*

COOLIE MUSHROOM
Chicago, Ill. — Carson Pirie Scott & Co.
San Francisco, Cal. — The Emporium
Washington, D. C. — Frank R. Jelleff, Inc.

CHULLO PILLBOX
San Francisco, Cal. — The Emporium
Toledo, O. — Lasalle & Koch Co.

Page 61

BUMPER-BRIM BONNET
Chicago, Ill. — Carson Pirie Scott & Co.
Detroit, Mich. — J. L. Hudson Co.
Miami, Fla. — Burdine's
Pittsburgh, Pa. — Joseph Horne Co.

FLOWER-TOPPED FELT
New York City — Stern Bros.
For other stores, write *Glamour*

BACK-OF-POMPADOUR BERET
Denver, Colo. — Neusteter Co.
San Francisco, Cal. — The Emporium

SHADOW-BRIM BONNET
Cincinnati, O. — Mabley & Carew Co.
For other stores, write *Glamour*

ALL-IN-ONE
Ardmore, Pa. — Best & Co.
Brookline, Mass. — Best & Co.
Cleveland, O. — Best & Co.
East Orange, N. J. — Best & Co.
Garden City, N. Y. — Best & Co.
Grosse Pointe, Mich. — Best & Co.
New York City — Best & Co.
Mamaroneck, N. Y. — Best & Co.
Washington, D. C. — Best & Co.
Winnetka, Ill. — Best & Co.

Page 88

VANITY FAIR STOCKING
New York City — Bonwit Teller
New York City — Franklin Simon
New York City — Oppenheim Collins

RED CROSS SHOE
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STOCKING FROM MOJUD
New York City — Jas. McCutcheon & Co.
For other stores, write *Glamour*

CASUAL SHOE
Detroit, Mich. — Himelhoch Bros. & Co.
San Francisco, Cal. — Roos Bros.
Syracuse, N. Y. — The Addis Co.

GOTHAM GOLD STRIPE STOCKING
New York — Gotham Hosiery Shop
For other stores, write *Glamour*

MOCCASIN-TYPE SLIP-ON
Akron, O. — A. Polsky Co.
Los Angeles, Cal. — Bullock's

LOCK STITCH NYLON
For stores, write *Glamour*

SPORTS SHOE
New York City — Jas. McCreery & Co.
For other stores, write *Glamour*

Page 89

HUMMING BIRD STOCKINGS
New York City — Bloomingdale's
New York City — Franklin Simon
New York City — Stern Bros.

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CONTEST WINNERS

Continued from pages 32 and 33

FIRST PRIZE, $500, to Jean Mazzarella; second prize, $350, to Jane Hellman; third prize, $300, to Helen Julian; fourth prize, $275, to Eunice Bumgardner.

Honorable mention goes to Louise Eastment, Washington, D. C.; Dorothy Leach, Milton, Mass.; Virginia Ziegler, Tulsa, Okla.; Sara Jane Chapman, Augusta, Ga.; Mary Rosa, Louisville, Ky.; Virginia Fleetwood, Chicago, Ill.; Lucy Ann Cathey, Waterloo, Iowa; Virginia Ann Mosiman, Indianapolis, Ind.; Jane Ball, Richmond, Va.; Frances Sperry, Saginaw, Mich.; Louise Sorenson, Kansas City, Kans.; Kay Royster, Columbia, Mo.; Evelyn L. Longley, Rockport, Mass.; J. Quarant, Columbus, Ohio; Gizi M. Szakaly, Detroit, Mich.; Edna Gassman, Hartford, Conn.; Mrs. James T. Bugental, Nashville, Tenn.; Margaret Peeler, Birmingham, Ala.; Marjorie Ann Schaller, Milwaukee, Wisc.; Joanne Seybold, Philadelphia, Pa.; Evelyn Barusch, Cleveland, Ohio; Marguerite K. Newbury, Rensselaer, N. Y.; Helen Begovich, Farrell, Pa.; Beverly Bagley, Portland, Ore.

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Career Girls

...this one is on YOU!

FROM the Career Chart, which tells you where, how and what the chances are of getting a job, to the ten-page portfolio of career girls' clothes, next month's Glamour — the Career Girl Issue — is *your* magazine. There isn't a phase of your life we haven't touched on.

Christopher Morley, author of *Kitty Foyle*, the "natural history of a woman," will contribute an article on what men think of career girls, and their place in the world. There will be a questionnaire by Dixon Bennett, questionnaire wizard, to determine whether *you* should go in for a career, marriage or both.

"As the movies see us" will be one of the Hollywood contributions—shots of career girls as typified by Madeleine Carroll, Claudette Colbert, Ginger Rogers and others . . . "Shorthand, Long Future" — a biographical survey of six executive secretaries . . . "Quick Ways to Beauty for Clock-Watchers" . . . A voeational school tabulation . . . Two star color portraits . . . and an article on vocational guidance by Dr. Harry Kitson of Columbia University, authority on job-getting and holding — all in . . .

The Career Girl issue of *Glamour* on sale April 1

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Her JOBS . . . . . 12 pages
choosing, getting, holding
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"For the first time in my life I am proud of what I see in my mirror." —M. S., Iowa

"Before I took a size 20 dress; now I can take size 16 without a girdle." —C. H., Maryland

"My skin is clearer, smoother, finer textured."—L. M. F., Utah

"I've lost 15 pounds and now wear size 16 dresses."—J. B., Indiana

"Gone are 3½ inches from my waist and hips."—M. L., N. Y.

"Next week I will be 45, but I feel younger and happier than in 15 years."—H. W. S., Nevada

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Directed by Norman Taurog
Produced by JOHN W. CONSIDINE, JR.



METRO-GOLDWYN-MAYER'S NEW HIT

GLAMOUR

OF HOLLYWOOD

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CAREER ISSUE, 1941

FEATURES

Careers...the new frontier 25
Gene Tierney, *full-color portrait* 26
We *can* take it with us 27
What is your rôle in life? 28–29
Chart your future—the facts on 28 jobs 38–41
North star, *by Peter Kalischer* 42–43
Young New Yorkers at home 46–47
Make your table talk 48–49
Girls at work for Disney 50–51
Charge it, please, *by Helen Rieseufeld* 52
Love goes down in the freight elevator, *by Russell Maloney* 58
Tyrone Power, *full-color portrait* 59
Why career girls go crazy 60–61
Six careers in business 62–63
Successful careers at home 64–65
What's doing 72–73
Selling yourself 76
A quick look at the new movies ..... 4, 16 and 79
Vocational schools 98
Letters to the Editor ..... 99, 101 and 107
They do say 100
News and pictures of Glamour's Career Councils 102–103
Kitchenette corner 106

FASHIONS

Hats and accessories that harmonize 30–31
Shantung's the answer 32–33
Color goes to work 34–35
Date dresses 36–37
Rising Star Fashions* 53–56
Leisure clothes and lingerie 68–69
Hollywood Designs—two designs multiplied into many 74–75
Double-duty duds 78
Glamour Aisle 86–89
Designing female No. 1 96
Dinner table and linen closet discoveries 104–105

BEAUTY

Looks help to get the job 44–45
Quick ways to beauty—for clock-watchers 57
Your dentist and you—*Glamour* interviews *Harold J. Leonard, D.D.S., B.A.* 66–67
Turnabout coiffures 70–71
Through the looking glass 84

*REG. U. S. PAT. OFF.



ON THE COVER

Betty Field, now on Broadway in "Flight to the West." Her next picture, "Shepherd of the Hills." Photographed by Rawlings in a Teca rayon faille red sports dress. $7.95. Best's, New York

Elizabeth Penrose, *Managing Editor*
Irene Kittle, *Associate Editor*
Charlotte Getleson, *Art Editor*

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Z is for Zanie, than which there is no zanier (remember "Road to Singapore") than the Messrs. Crosby and Hope.

A is for Alluring Lamour, who actually discards her sarong in this picture (she wears a little fern design you'll love).

N is for Nature in the raw, which is where the Lamour lady leads the boys on a safari (jungle week-end) into cannibal country.

Z is also for Zebra. There aren't any of 'em in the picture. There is a hippopotamus. And that gorilla, who wrestles Bob Hope to a photo finish

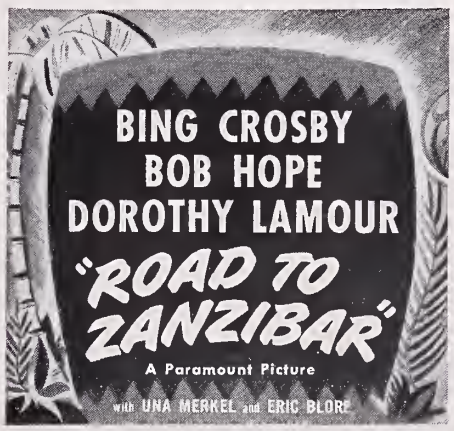
I is for Irrepressible, a modest description of the kind of laughter caused by the capture of Bing and Bob by those double-talking cannibals.

B is for Both Bing and Bob, never funnier! Wait'll you see Bob saw Una Merkel in half (well, almost).

A is for Africa which will never be the same after this. We hear even the F.F.C's (First Families of the Congo) are calling it Lafrica.

R is for Rhythm, which the "Road to Zanzibar" is full of . . . Paramount love songs and refreshing examples of jungle jive, hotter than an over-heated Hottentot hot spot.

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Spencer Tracy and Mickey Rooney are Father Flanagan and Whitey Marsh again!

★ ★ ★ ★

Spencer Tracy and Mickey Rooney are wonderful again in "Men of Boystown"!

★ ★ ★ ★

The original screen play by James K. McGuinness was directed by Norman Taurog, produced by John Considine.

★ ★ ★ ★

Time is the master critic and Time has awarded every medal and trophy to M-G-M, the master of entertainment.

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Sorry. We were told not to blow our own horn.

— Leo



Advertisement for *Metro-Goldwyn-Mayer Pictures*

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Rated by card values—ace is high



Major Barbara

CAST: Wendy Hiller, Emlyn Williams, Robert Morley, Rex Harrison
DIRECTED by Gabriel Pascal
RELEASED by United Artists

Adaptation of Bernard Shaw's play about the clash between a Salvation Army lass who saves souls and her father, an armament king



Reaching for the Sun

CAST: Joel McCrea, Ellen Drew, Eddie Bracken, Albert Dekker
DIRECTED by William A. Wellman
PRODUCED by Paramount

Romantic tale about a country-loving man lured to an industrial town by high wages and his struggles to return to the outdoor life



They Dare Not Love

CAST: George Brent, Martha Scott, Paul Lukas, Egon Brecher
DIRECTED by James Whale
PRODUCED by Columbia

Love and hate get an equal share of the limelight in this exciting story of refugee Austrians fleeing the Gestapo. A suspenseful picture



Pot of Gold

CAST: James Stewart, Paulette Goddard, Charles Winninger, Mary Gordon
DIRECTED by George Marshall
RELEASED by United Artists

Comedy of penniless boy's well-meaning efforts to placate a rich uncle, with infuriating results. Horace Heidt and band provide music



They Met in Argentina

CAST: Maureen O'Hara, Gene Raymond, Alberto Vila, Buddy Ebsen
DIRECTED by Leslie Goodwins
PRODUCED by R-K-O

Light comedy about a serious young man who goes to Argentina on business and falls prey to magic of moonlight over the pampas



I Wanted Wings

CAST: Ray Milland, William Holden, Wayne Morris, Brian Donlevy
DIRECTED by Mitchell Leisen
PRODUCED by Paramount

Drama with a serious, timely angle: the step-by-step growth of America's eaglets. A beauteous newcomer takes a bow, Veronica Lake

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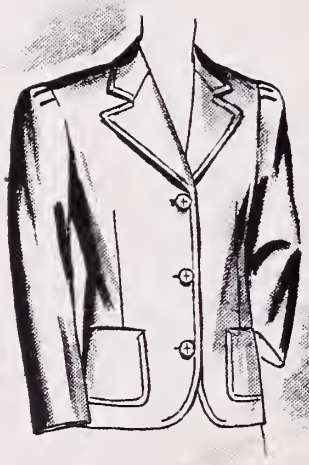
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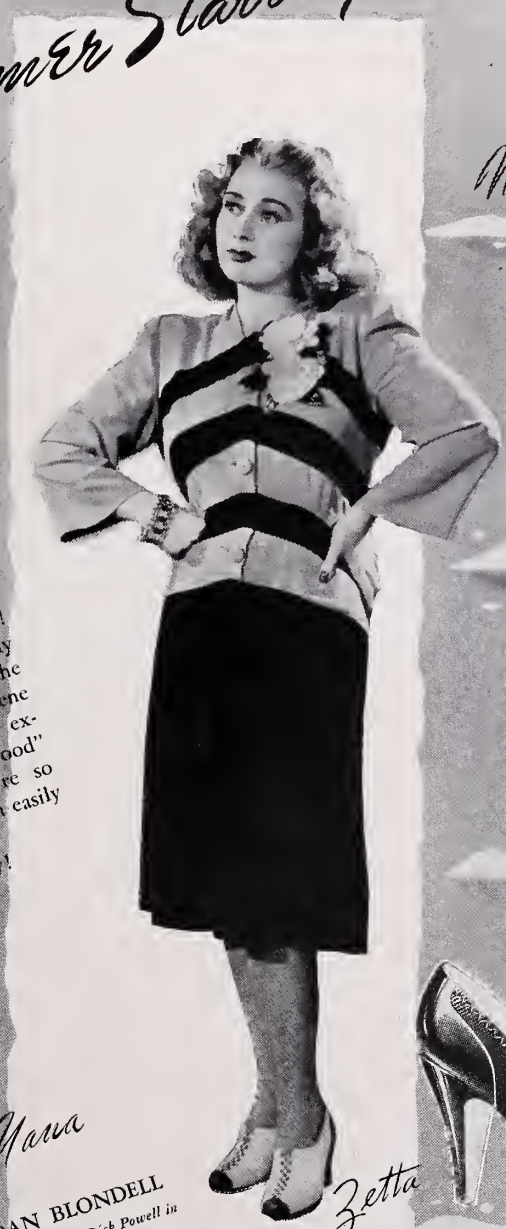
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Left—52. Printed chiffon coot with ¾ open sleeves. Grosgroin ribbon trimmed lopels. High neck printed shirtwoist royon dress to match. Wide covered belt on coat. Colors: green, violet and luggage. Sizes 12 to 20.

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Lincoln, Neb.	Rudge & Guenzel Co.
Memphis, Tenn.	J. Goldsmith & Sons Co.
Norfolk, Va.	W. G. Swartz Co.
Paterson, N. J.	Quackenbush Co.
Providence, R. I.	The Outlet Co.
Topeka, Kans.	Union Clothing Co.

Loma Leads Fashions • 501 SEVENTH AVENUE, NEW YORK CITY



BETTE DAVIS

will appear soon in her stunning new triumph

The Great LIE

GEO. BRENT

Her co-star of 'Dark Victory' and 'The Old Maid' in the Warner Bros. drama that magnificently surpasses both!

MARY ASTOR
LUCILE WATSON • HATTIE McDANIEL

Screen Play by Lenore Coffee • From a Novel by Polan Banks • Music by Max Steiner

Directed by EDMUND GOULDING

Note to all
BETTE DAVIS FAN CLUBS:
My thanks to every one of you for the wonderful things you have written me about 'The Letter'. I appreciate it deeply.
Bette Davis

Careers... the new frontier



BRYANT BAKER

THE pioneer woman, typified in Bryant Baker's statue above, didn't fade from the scene with the last trading post. She's with us still, though you may not recognize her. These days she wears a chic little sailor and a trim navy suit, and we call her a Career Girl.

But she's the same. Look at her some time when her eyes aren't crinkled in a laugh. You'll see. She's still a pioneer. Only, to our mind, her new horizons are harder to conquer because they're intangible. Her great-grandmother could come to grips with the wilderness, but she hasn't that satisfaction. She must shadow-box hers—the tortured economics and social upheavals of a troubled world.

Her weapons are her wits, her charm, her level head, her sure knowledge that things of the heart come first. No longer is her career a badge of defiance, but one of courage. She doesn't work to prove she's as good as a man, but to prove that she's good—as true a helpmeet in the wilderness as her great-grandmother before her.

Because she's our special love and the symbol of our times, we dedicate to her this issue of *Glamour*. It contains the warp and woof of her life—jobs and how to get them; men and how to handle them; beauty and how to win it; clothes and how to buy them. It's a toast to her greatest triumph—frontier-fighting without a hair out of place!



WE CAN TAKE IT WITH US

Even this cockeyed world can't rob us of our faith in ourselves

WE'RE beginning to suspect that our generation makes a good deal of sense. Enough sense to be able to spot values, to take the Long Point of View, to know what we want out of life and to work hard and honestly to get it. And "it" isn't the alcoholic nirvana of the bitter, shellshocked era, nor the million dollar goal that lashed the succeeding generation into a frenzy. It's something new.

What we want is security, not the perishable kind that comes from possessions but the permanent security that comes from within. With the map of Europe spinning like a kaleidoscope, we'd be silly to think we're safely barricaded behind a nest-egg, or Father's bank account, or a good job. Those you can't take with you, and our generation is interested in things that you can.

We are putting an almost Victorian aura around marriage and the home—a regard for the deep security two people can find in each other. We are putting our faith and hope for the future in children, pathetically unfashionable a few years ago. Now we *want* them . . . want them enough to give up luxuries and comforts to have them, to work before and after they come in order to pay their way. And once they're here, we don't turn them over to nurses or psychiatrists or grandma to rear. We do that ourselves, with emphasis on old-fashioned courtesy instead of the late rampant individualism.

A JOB has become more than a weekly paycheck—it's our guarantee of confidence in ourselves. We can never be frightened again by the nightmare of utter dependence upon some other human being. Come what may by way of pink slips, we *know* we've earned our way once and can do it again. It's this confidence in our own resourcefulness which is our greatest security. Nothing can rob us of that.

Nor can anything rob us of our sane and balanced approach to life. Just think of the people you know. Now, more than ever, they want to live fully instead of foolishly. Not like F. Scott Fitzgerald's Rover Boys and Girls of the post-World War era, who mistook liquor and sex for life. We of this war epoch are different. We know what it's all about and still stand our ground. They can't scare us because we have something they can't take away.

There's been almost a mild Renaissance in the arts and humanities. An unprecedented number of us have become interested in music, for instance. By stretching the budget, we're buying phonographs and building up libraries of classics—plus swing.

We are actually taking an interest in personal libraries, even re-embracing the gracious custom of individual book-plates. We're interested in art. We're interested in the past, and love to pick up old things to mellow a room. We're interested in the present, and do a thorough job every morning on the newspaper, every week on the newsmagazines.

WE love good movies, good theater; we choose the better radio programs, with favorite news commentators and "Information Please" sacred trysts. And we also love the Sunday comics.

We love seeing things for ourselves, and would mortgage the roof over our heads for a wonderful trip—to Mexico City or South America, or anywhere. It's a roof well mortgaged, too, for the adventure of travel is something else, once owned, we can never be robbed of. It's like education and kindness and a fierce feeling for social justice.

We *are* getting a social conscience. Not many of us take it for granted any more that it's inevitable for some people to be hungry all their lives. We know that the strong must help the weak if democracy is to survive.

At this point, when the world seems on the brink of unparalleled hideousness, we're keeping ourselves steady with these small imperishables. We've built up a nice little fire of personal integrity inside so we can warm ourselves if the going gets rough. In the meantime, we know that jobs are no longer "amusing," nor a stop-gap until marriage, nor a tiresome way to piece out the budget.

They're something a girl needs to know just as she knows her way home in the dark. It gives her one more thing she can always take with her—confidence in her own resourcefulness, confidence that she can take her problems in her own two hands.

FRANK POWOLNY

GENE TIERNEY is a beautiful gift from the stage to the movies. A Bronxville, N. Y., society girl, she started her career with a minor rôle in James Thurber's wacky play, "The Male Animal." The critics swooned at her feet, the movie scouts signed her up, now she's a star. In her current film, "Tobacco Road," she transforms the famous hare-lipped Ellie May into a po' white belle

What is your rôle in life?

Test yourself with this quiz and see if it is a career, marriage, or both

YOU may be just getting out of school or you may be an old (comparatively speaking) hand in the working world. In either case, your main concern is your life and what to do with it. Probably you've already found that you get what you want quicker if you know what it is you want. To help you decide what will make you happiest, excluding yachts and a platina fox jacket, you have to take stock of yourself—your aptitudes and deficiencies before you know at what you'll succeed.

So *Glamour* gives you this analytical quiz to discover if you are fundamentally a Career Girl and if so, the particular kind of career best suited to your talents. It will find out if you are, at heart, a Home-Maker—or again, if you are a hardy cross who is able to swing both a career and marriage.

Instructions: This test is divided into three main groups—A, B and C. Each group has five situations with two alternatives for each situation.

Check the action you would take. If you answer "a" to four questions in Group A, two in Group B, and three in Group C, the key to your analysis on page 92 is AC. In other words, you find your key letters by noting the group letter (A, B, or C) every time you score three or more "a" replies in any group. If you play fair, you'll get a canny analysis.

Group A



1. You have arrived in the big city with enough funds to float a six months' search for fame, fun and fortune. In choosing a place to stay would you:

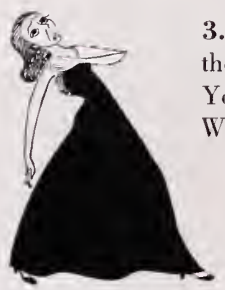
(a) Live alone in a pleasant but tiny one-room apartment?

(b) Share a big studio room (two beds) with a casual but congenial acquaintance?

2. With $15 in your purse, two friends at your side and Spring in your heart, you set out to buy a new hat. At the shop you narrow the selection down to two bonnets—one blue and one red. Both your friends urge you to buy the red, but somehow you prefer the blue. It's no light matter when you spend $15. Would you:

(a) Overrule your friends, buy the blue hat?

(b) Accept majority rule and buy the red hat?



3. At an amusing but oversize party the crowd decides to do charades. You are not in the mood to play-act. Would you:

(a) Squash your inhibition and emote earnestly?

(b) Gracefully side-step active participation?

4. You arrive in New York with only two hours to spare before you board a boat for a 15-day cruise to the Bahamas. You want to get your hair done, buy two play suits, one pair of sports shoes, and a bathing suit. Would you:

(a) Go to a hairdresser and prevail upon a co-operative and discerning friend to shop for you?

(b) Rush around trying to accomplish as many of the tasks as you can squeeze in?



5. On a cold and rainy evening—with no man in sight—would you generally prefer to:

(a) Have half a dozen or so friends in for girl-talk?

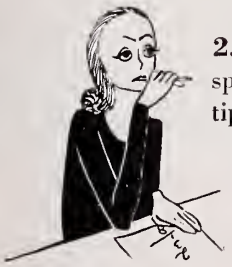
(b) Be a temporary hermitess—reading, staring into space?

Group B

1. For lunch dates, dentist appointments and theater curtains—just the usual run of appointments, nothing momentous—do you almost always:

(a) Try to succeed in being on the dot, no matter how indifferent you may feel about the date?

(b) Try but, to your own surprise, fail by half a length to beat the clock?



2. How are your basic techniques—spelling, punctuation, addition, multiplication, penmanship:

(a) All first-rate?

(b) All not quite good enough to be called first-rate?

3. Your club is giving a big charity ball. A girl whose ability you respect but whose personality you dislike is elected chairman. She appoints you to handle the decorations. You disagree with the instructions she gives you, but she overrules your objections. It would be a tremendous job and absorb a great deal of time and energy. Would you:

(a) Go ahead and follow her ideas as conscientiously as if her ideas were your own?

(b) Without making any fuss, pass the job along to someone else?



4. If you were called on to mend an evening jacket, wrap a Christmas package, arrange an assortment of flowers, pack a small overnight bag, would you:

(a) Perform expertly at three or more of the tasks?

(b) Perform expertly at less than three of the tasks?

5. You are delivering Christmas toys to children in a poverty-ridden neighborhood. In one very poor but very clean home, a grateful mother invites you to have some lunch with the family. To refuse may possibly offend her and the eager children. Would you:

(a) Accept the invitation with no misgivings?

(b) Side-step the invitation with all your grace and kindness?

Group C



1. Granting that your object is not matrimony, that the wages and hours do not differ and that the type of work is essentially the same, would you prefer to work for:

(a) A young, charming and handsome bachelor?

(b) A kind and thoroughly married old gentleman?

2. You are spending a week-end with a young married couple on a share-the-work basis. On Saturday afternoon, what would you rather do:

(a) Feed the six-months-old baby, as squirming as he may be, his formula?

(b) Re-type a six-page manuscript?



3. You receive a telegram announcing that your slogan for Gypsy Rose Soap has won first prize. There are a great many big things you would like to do, but there is also Security. Would you choose:

(a) $100 a month and Security for the rest of your life?

(b) $20,000 in a lump to do the things you've always longed to do but never had enough money?

4. You go to dinner at an excellent restaurant with a young man who is familiar with your likes and dislikes (and approves of them). It is a very formal restaurant. Without stopping to think about the etiquette involved, would you:

(a) Allow him to select and order for you?

(b) Make your own choices for the dinner from consommé through coffee?



5. Although your intentions are the best in the world, do you usually have some trouble remembering the birthdays and anniversaries of your friends and relatives?

(a) Yes

(b) No

HATS AND ACCESSORIES

Straw hats in the news



Kettle-edge bonnet, buoyant alliance of the bonnet shape and kettle brim, in black Swiss straw braid cuffed in white piqué and veiled. $5.75. At Franklin Simon, New York



Inverted saucer hat with wide brim framing the face. Of red Swiss straw braid, green rayon grosgrain band. $5.75. Arnold Constable, New York

Handbags and gloves



Vanity handbag of shiny black patent, metal frame. $2.95. Bloomingdale's, New York. Brief white doeskin gloves, pearl buttons, by Speare. $3. B. Altman, New York



Swagger bag of red calf, red rayon faille lined. $5. Lord and Taylor, New York. White English doeskin shorties stitched in color. $3. At leading stores

Lapel pins for suit spice



Hoop-la clown clip. With his bead head through a hoop, he plays antics on your lapel. Cunningly wrought of capeskin and yarn by Accessocraft. $1. Peck and Peck, New York



A "Pig in Clover" this young porker is called. Clip of white enamel with green clover and ruby eye, an off-shoot of English porcelain pigs. $1. Best's, New York

THAT HARMONIZE *Integrated accents for town clothes*



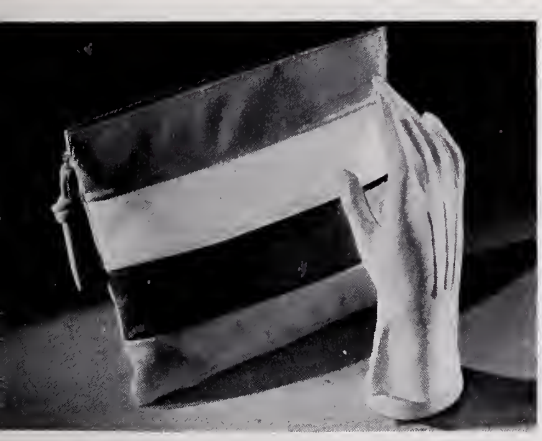
Padre skimmer of red baku with navy ribbon and veil. Set it smack on top of your pompadour as level as you'd balance a book. $5. At Best's, New York



Egg-shaped crown to help anchor a back-of-head bonnet like this. Rapel straw, in a new beige called Rico Sand, with curving brim. $2.98. Bloomingdale's, New York



Sombrero with deep up-turned flange, as dashing as a caballero's. White Swiss straw braid, navy rayon grosgrain band. $6.95. Best's, New York



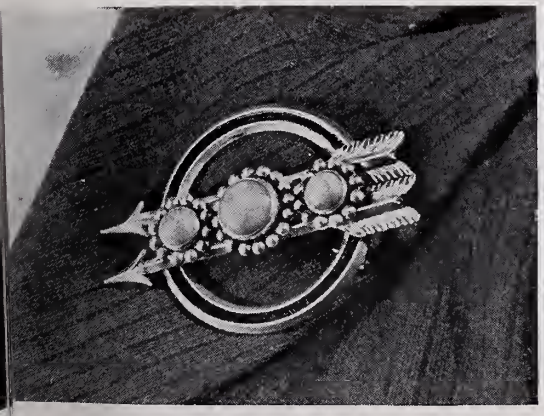
Squarish bag, flag-bright, of grain leather in alternating red, white, blue. "Leading Lady." $1. Doeskin gloves by Ireland, $1.98. Both, Stern's, New York



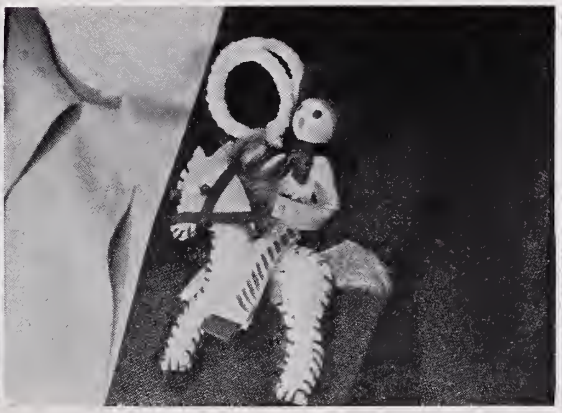
Vanity handbag, brown rayon bengaline, trim, ample. $4.95. Bloomingdale's, New York. Van Raalte slip-on gloves of rayon "Amersuede." $1. McCreery's, New York



Envelope bag of heroically long-lived cowhide. $5. Bloomingdale's, New York. White with navy rayon "Amersuede" gloves. $1. Lord and Taylor, New York



Indian sign in a pin of antiqued silver-metal arrows, set with "turquoise" and mounted on a silver-metal circle. Choice piece for one small $1. Best's, New York



Wild Westerner, complete with his horse and lariat, for a lapel pin of saddle leather. He also doubles superbly on active sports clothes. Fee for him, $1. Best's, New York



Appointment clock clip of white enamel. Gold-metal hands, "emerald" in center. Set it from date to date. By Castlecliff. $3.95. De Pinna, New York



RAWLINGS

Shantung suits you

A town suit in navy rayon shantung, a fabric to swear by anew. Without blouse, as above, it looks like a two-piece dress collared, cuffed in white rayon piqué. Wear a frou-frou blouse for cocktails, or a shirt for careering. $19.95. B. Altman, New York. Scruggs, Vandervoort & Barney, St. Louis. Knox hat

Shantung's the answer

For your casual clothes
or careering or dress-up duds,
you'll want crisp, wiltless shantung—
it makes fashion news



A knockout for town is this sleek black rayon shantung suit winged with white piqué. Short-sleeved jacket with "gold" star buttons. $10.95. Lord and Taylor, New York



Dress-up suit with disc-skirt, hug-me-tight jacket of brown Eastman rayon shantung. Pale Chinese pink gloves, delectable with it. $14.95. Bloomingdale's in New York



Tailored go-everywhere dress of Celanese rayon shantung in "high" Kelly green. Huge jeweled buttons on blouse and reptile belt. $19.95. Jane Engel, New York



A casual dress of beige rayon shantung with the new wrap-around skirt and shirt bodice. Brave Indian colors band pocket borders, belt. $14.95. De Pinna, New York

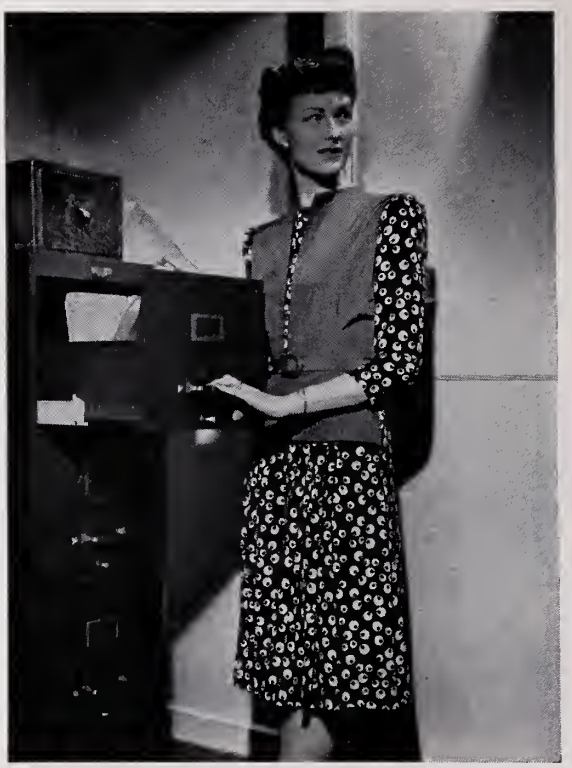
Color goes to work

On with color and discreet design—off with dark "office uniforms"

FOR too long, White Collar Girls have been virtually wearing a uniform—little dark dresses collared and cuffed in white...a sort of Brooks sweater of the working world. *We're* issuing a long overdue call to color.

We say, down with a diet of navy and black, monotonous fare on a forty-hour week. Try new ways of wearing these basic favorites—liven them with prints or stripes. Try new colors, too—soft blues, greens and beige to overthrow the uniform. Add a new silhouette or a jacket-dress to give you a change from your beloved shirtwaist.

In short, shop as carefully for your office clothes as for your finest party dress. Since you spend half your waking hours at work, you'll be happier on the gay side.



Navy-and-white circle-print rayon crêpe jacket-dress. The front of the jacket is red rayon faille. $19.95. Bonwit Teller, New York



Red-and-white printed redingote, plain navy frock of rayon crêpe sheer. $14.95. Bloomingdale's, New York

Blue-and-white striped shirtdress of "Breeze Blown" spun rayon, so crisp, so sheer. $3.69. At Macy's, New York



Kelly green-and-white classic, its striped pattern effectively used. Of Eastman rayon jersey. $7.98. At McCreery's in New York



Indian brown two-piece dress. Suavely cut bodice over bias skirt. Rayon sheer crêpe, piqué touches. $19.95. Best's, New York



Tender green with lighter dot for waist-nipped redingote, dress of Celanese rayon crêpe. $14.95. Lord and Taylor, New York



Soft sky-blue Bemberg rayon crêpe, amusingly printed in moccasins, for a shirtdress and cardigan jacket ensemble. $9.94. Macy's, New York



Beige and brown, unbeatably smart, for polka dot dressmaker dress. Longer jacket of Crown Tested rayon crêpe. $10.95. Lord and Taylor, New York

It's a "don't-dress" date

Three new faces on fashion for after-five fun— The Lady, Siren, and Dandy

LADY LOOK (left) in a poised ensemble of beige. Worldly and new with all-beige accessories; perfect with black or bright accents. Well-bred dress, bloused jacket of Celanese rayon sheer crêpe. $17.95. Lord and Taylor, New York

SIREN SONG (center) in a black-and-white Celanese rayon crêpe print with that wicked new neckline plunging to *There*. Sleek bodice, stitched-pleated skirt to twinkle around those famous American legs. $19.95. Arnold Constable, New York

DANDY DESIGN (right) in a frilly jabot frothing under your chin. The white organdie blouse buttons onto the skirt of a fresh navy shantung suit. Try it with violet accessories, newest accent with navy. $19.95. B. Altman, New York





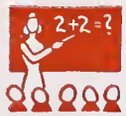
LEMUS

It's a "do-dress" date

FEATHERY SWIRLS (left) on an eye-riveting dress of gay red-and-white printed piqué with deep white hem. White bra-bolero hides low décolletage. About $18. Arnold Constable, New York

CHEVRON STRIPES (right) in navy-and-white crisp piqué to whittle you away into nothing. Jaunty cover-up jacket of red piqué conceals bare shoulders. $7.95. Stern Bros., New York

Chart your future – *the facts on 28 jobs*

THE JOB	 MODEL	 OFFICE MACHINE OPERATOR	 TEACHER	 DIETITIAN	 RADIO	 NURSE	 PUBLICITY
QUALIFICATIONS AND GENERAL OUTLOOK	No two ways about it. You have to be a knock-out to be a successful model—either in looks or ability to wear clothes smartly. Combination of both, perfect. Prepare to spend most of your money on clothes, grooming and most of your time waiting in a model agency foyer at the beginning. Brains are not essential but they help. Good, unretouched photographs are required by agencies.	Prospect bright for adding-machine operators, comptometrists, mail cutters and sealing, stamping, folding, duplicating, sorting, tabulating machinists. 86% are women, most of them under twenty-five. Opportunity for advancement, small; but always room for this semi-specialized kind of work. If you're good at detail and have a fair mind for figures, if you don't get bored easily—this is certainly your cup of tea.	Formerly a "respectable" woman's staple form of employment, teaching is still a fair prospect. You should be patient, untemperamental, have a way with you and get along well with children. If you have a bit of the crusader in you, all the better. Like everything else, is now divided and subdivided into specializations. When you reach top you're an educator.	You should be something of a scientist with a sensitive palate. To be top-notch, you must do highly specialized work involving a knowledge of calories, food costs, how to make up menus and, of course, handle human relations. You can get started anywhere from your local sandwich shop to a hotel or a chain of restaurants. Good field for women any age but no mass demand for jobs.	For women, everything from dramatic parts in "soap operas," to writing, news-commentating and singing. Specialized departmental jobs such as research, coordinating and program-direction in the studio. This requires talent, brains, aggressiveness. Getting started means something as prosaic as stenography until you see your opening. For the dramatic side the long, arduous road: auditions, often inconclusive.	Always open and room for more—particularly in these times. For capable, courageous young women not given to fainting, unafraid of hard work. Profession divided into two categories: nurses remaining with hospitals after graduation, and those who go out on private jobs. The former earn less but work steadily; latter earn more but work less frequently.	For quick-thinking, nervous-energy type, with ability to get around, who possess originality and don't take "no" for an answer. Field not too open but newcomer can go straight to the top in a few years. Divided between commercial publicity (for industries or institutions) and personality press agenting. To start, get job as assistant to established press agent or graduate right into your own office from newspaper copy desk.
THE PAY-OFF	Top salary for clothes model, $75 per week (seasonal) running as low as $20 in wholesale houses. Modeling for advertisements and fashion magazines from $50 a week if you click, to $200—more if you're Jinx Falkenberg, Georgia Carroll. Models sometimes break into movies.	Wages are low. Beginners may start at $60 a month, average $75 to $100 a month. No seasonal variation and the average office week is from forty hours. You'll never get rich working an office machine—but on the other hand, you won't starve either.	Anywhere from $600 to $1,300 a year as a beginner, reaching an average of $1,000 to $2,000 per year (and those long vacations). Some educators who go on and up may make as high as $5,000 or $10,000 a year.	Anywhere from $20 a week to $10,000 a year. Hours long and appreciation limited. Many beauty salons hire dietitians to work out formulas for weight-reducing or -gaining clients. Airlines and railroads hire a few at good salaries. So do hotels, restaurants, hospitals.	$25 per week as a departmental assistant; $50 a week occasional broadcasting; $200 a week steady dramatic program work; $300 to $500 a week, program directing in executive positions.	Average yearly salary for staff nurses in hospitals: $825 plus maintenance. Private duty nurses get $4 to $6 per eight-hour day; $6 to $8 for twelve-hour day, plus meals. Executive nurses in hospitals earn quite a bit more. Nurses who have specialized in particular fields earn still more.	$15 a week to $20,000 a year depending on clients. Commercial publicity pays more, is less exciting. Broadway and general personality press agenting, more exciting, less dependable.
NECESSARY TRAINING	Model Schools cost from $35 for twelve lessons, to $200 for a six-weeks' course. If you can't pay that, practice walking with a phone book on the top of your head. This promotes good carriage and grace. You're still your own best asset, of course.	High school education, preferably one offering commercial course which teaches use of dictaphone, adding machine, etc. Colleges, universities also offer courses from $50 up. Employers prefer business school graduates, experience-trained workers.	College education at the minimum, with all sorts of degrees an added help. Course for Teachers' Training varies regionally, beginning free and going as high as $600 a year.	High school education; followed by special university courses in dietetics. The average cost is $100. To teach dietetics, state examinations are essential.	Specialization in one subject: cooking, homemaking, etc., may make you a radio authority. Theatrical experience helps. There are courses in script-writing from $50, diction and voice instruction for actual broadcasting from $300 per year.	High school education, three-year course at nurses training school; state examination to become Registered Nurse. Fees for Nurses Training School vary from nothing to $50 per year. Some hospital schools pay $1 a week to nurses while in training.	Journalism course sometimes, since many press agents are frustrated reporters. Also bona fide publicity courses, ranging from $100 to $300, depending on locale. For Broadway press agenting, best classrooms are Lindy's, the Stork Club, Sardi's.
ROMANCE QUOTA	Terrific. If you're pretty enough to model, you shouldn't have trouble anywhere.	Only fair. Chance for office romance lessened by mechanical aspect of job.	Formerly poor but improving thanks to more glamourous standards among teachers.	Small. You spend too much time around the kitchen.	Good. You can meet and pick practically any type of man in radio.	Fairly large. Interns, doctors—prospects for dates; patients—for marriage.	So-so. You rarely marry your clients, and the rest are strictly hit and run.

THE JOB	 WINDOW DISPLAY	 BEAUTICIAN	 DRESSMAKING	 PERSONAL REPRESENTATIVE	 MERCHANDISING	 INTERIOR DECORATOR	 BRIGHT LIGHTS
QUALIFICATIONS AND GENERAL OUTLOOK	This is for a combination fashion designer and interior decorator with more of a theatrical sense than she can express in a living room. A "natural" for women, but only just "discovered" by female sex. Hours easy, in the evening mostly, and results of your work always have an audience. To start, get into another branch of department store work, submit your display ideas to manager or store owner.	No longer quite as mushrooming as it was, still a good field for young women who like cosmetics, beauty preparations, lotions and coiffures for their own sake. You can start as a manicurist or a shampooer and work your way up to owning a Fifth Avenue salon, if you combine poise, "front" and a dash of graciousness with your business acumen.	The old-fashioned seamstress is on the way out, but there's a fair chance for young women to use dressmaking as basis for fashion designing or styling. It's for you if you have a way with needle and thread, don't mind getting on your knees for fittings, can pacify impatient women clients. You're your own boss in small towns; start as apprentice in a big one, work up to copyist or draper, on to big-time designer.	Good bets for smooth, brainy, smartly-dressed women are literary agents or personal representatives for talent in the theater, movies and radio. Chief job is to get as much money for clients' services as possible, for which they receive percentage of income. Start with big firm where you're allowed to handle several big names, learn the ropes, then set up your own business—usually taking employer's best accounts.	Merchandising is a post graduate profession and a good one to aim for. Not very open but well-paying. Briefly, merchandising is the art of presenting the better mousetrap so that it sells like hot cakes. This goes for clothes, beauty products, anything on a shelf or hanging on a rack. It's your dish if you combine good business head with good hokum.	Talent plus chic required here. Good color sense. Awareness of what's new and wide acquaintance with wealthy people able to pay you for decorating their apartments. Must be practical enough to work within any given budget and still please. Not a mass industry with many openings or large turn-over, but a "natural" for an artistic woman who wishes to commercialize her good taste.	Hollywood and the stage are still the candles that attract moths, but you're still more apt to be singed. Hollywood has more extras than it knows what to do with. Employment is down in the theater, is seasonal and for every name in lights there may not be a broken heart but a hundred better opportunities wasted. Have a positive talent for acting. Start in Summer Stock; you often must pay for apprenticeship.
THE PAY-OFF	$25 to $35 a week as assistant display manager, up to fancy figures for designing windows for the smarter shops in your home town. Top window display men and women are pampered and petted and jealously guarded from depredations of rival stores.	Small for beginners, $12-$16 per week; average, $25 to $35, but if you get in with well-established house you can become a specialist, and if you go in for yourself, it can be big business. When you're really good in the beautician industry you're paid most just for advice.	About $15 a week with an average wage of $30 a week. If you make more than that, you're not a dressmaker—you're a stylist with the chance of earning fabulous sums. Fitters and alteration sewers in a department store or shop get salaries running from $25 to $75 per week.	Everything is percentage business. Salaries are small; from practically nothing a week "for the experience" to $15. Once you have your own list of clients you can go as high as $20,000 a year.	Large department stores have training squads for which they select a few women from thousands of applicants. Pay ranges from $20 to $30 per week. Merchandiser who makes good is automatically an executive earning from $50 a week up.	Anywhere from $10 per week as a shopper for decorating materials, to $10,000 a year with an upper bracket clientele. Many department stores now offer interior decorating service to customers —you might start in one of these. Average beginner's pay there, $25 per week.	Beginners' wage in the theater or movies averages $7 to $20 a week, work seasonal. Wage for average performer not much better. If you click, you will be paid off in glamour and anywhere up to $5,000 a week or $200,000 a picture. This may go on for one year or fifteen.
NECESSARY TRAINING	Any course in interior decorating, scenic designing, garden variety of art school, fashion designing will be a tremendous help. Window display course, $320 (four-five months) or $400 (forty weeks), according to locality.	$85 to $100 per six- or eight-week course; for $160, a nine months' course. This training essential for employment, with examination required to become licensed beauty operator.	Four- to six-months' training course runs from $65 to $100. Courses in fashion illustration, essential to full-fledged designer, cost $272-$375 per year. You can start practicing at home, and there are a few high schools offering courses in dressmaking.	As much education as possible. Good knowledge of the field your clients are in. General all-round background and constant awareness of what is going on in the news.	More education the better. Department store experience in selling, display, styling, etc. Merchandising courses at college or night schools cost from $270 per year to $700 per year depending on locality. Some courses are for two years and over.	$80 to $125 per four-months' course. $425 for a year. College more important for contacts than for education but Fine Arts courses are an undeniable help.	Greatest asset for bright lights is talent and showmanship but this needs polishing. Polishing costs anywhere from $100 to $600 per course in such departments as dramatics, voice or radio technique. Some dramatic schools give a combination of courses.
ROMANCE QUOTA	Fair. If you are very good, you soon begin to move in the top artistic circles.	Fair. Your clients all women unless you're a manicurist.	So-so. Women clients again, and interested male colleagues are mighty few.	Fair. You get to almost all of the literary teas and studio cocktail parties.	Good among men who don't mind brainy women.	Limited, but the prospects are apt to be in the upper income bracket.	Pretty large on impermanent alliances, pretty short on lasting marriage.



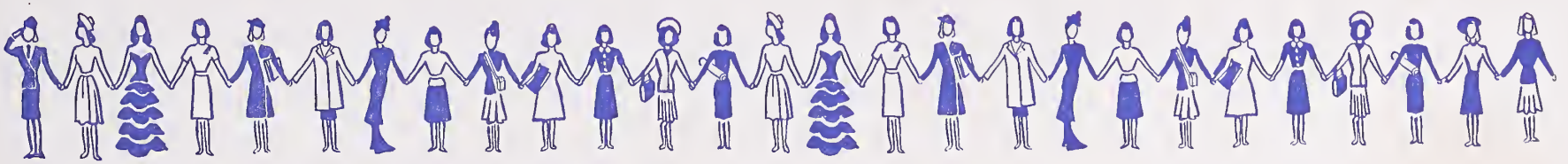
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CONTINUED FROM PRECEDING PAGE

Chart your future

THE JOB	JOURNALIST	ARTIST	PHOTOGRAPHY	PHYSICAL CULTURE	CHEMIST	INSURANCE	ADVERTISING
							
QUALIFICATIONS AND GENERAL OUTLOOK	Reporting is a shrinking field for everybody, not just women. But if you land on a newspaper, in most cases you must he a member of the Newspaper Guild. You must be a quick thinker with good memory for facts and faces, able to take care of yourself around the city room as well as on the joh. Magazine writing more selective and specialized, and generally more lucrative.	Illustrating hooks, magazines, newspaper advertisements, bill-boards, calendars, greeting cards, working with advertising agencies. Even cartooning is a good profession when you have lots and lots of talent. Specialize in one particular field: fashions, poster work, commercial lettering or whatever. To start, suhmit sketches and ideas to whoever uses your type of work and keep going back again and again.	For women of special talent. In a total of 40,000 photographers in tbe U. S. A., there are 8,000 women. They must have a blend of creative and technical ability—thorough knowledge of the mechanics of picture-taking, print-making, re-touching. Start as assistant iu a studio or to photographer where there is wide variety of work. Suhmit individual work to art directors, advertisers.	Steadily increasing demand thanks to Federal Projects, public extension of high schools and the more energetic beauty salons. Being a camp counselor one way to break in, usually as a coach in your favorite sport. Mass gymnastics becoming popular all over the world with resultant demand for athletic, clear-thinking organizer-type of young woman.	Poison gas and allied defense industries (metallurgy for one) on up-grade, so is employment in this field. Only 4% in this industry women. Definitely for the scientific mind. Much preparation, small reimhursement. Stock way to hegin is as laboratory assistant. Employment outside research laboratory to he found in pharmacies and schools hut teaching chemistry and physics not usually open to women.	Only 5% women, but a good opportunity for the girl with the open-sesame personality, a wide circle of acquaintances, salesmanship and a head for figures. In some cases she can sell policies where men can't even get in to see a prospect. But in insurance a woman is often apt to lose in authority what she gains by her sex.	Advertising combines a knowledge of copy-writing, art work, visual layouts and salesmanship. Most advertising is cleared through hig agencies, although department stores have their own complete advertising departments. Women preferred for cosmetics, fashion and luxury advertising. There's a premium on original ideas which are the hest entrée anywhere.
THE PAY-OFF	Minimum $20 a week for reporting, $25 a week for magazine writing. On the way up, $40-$50 a week not uncommon. Editors get $125-$250. If you make a stah at the national market, you can syndicate your salary into $25,000 a year.	Advertising staff artist, $18 to $75 a week (some earn much more); syndicated comic strip artist, $30 to $500 a week. Magazine illustration, from $20 a week, to $500 for crackerjack pen and color experts who sell their work in all fields—magazines, advertising, cartoons.	From $20 a week as assistant photographer to $20.000 a year as your own hoss if you're that good. Hours are never your own hecause you're at the mercy of events which take their own time to happen. After that the job may be exciting or routine, depending on where you go with it.	From $700 a year with room and board at a small private school. Average, $1,500 a year as public school instructor. A few earn $6,000 a year in New York City in administrative posts. Beauty salons pay about $25-$35 a week to calisthenics directors.	$750 to $1,500 per year as laboratory assistant. Average, $1,500 to $2,500, if you click with the hig corporations. Average salary for physics and chemistry teachers in high schools and colleges, $1,600-$2,500 a year, hut microscopic percentage are women.	Low at first with much shoe leather worn out in "cold" canvassing! $75-$100 a month. Average, $100 to $200 a month. Large turnover due to discouragement when friend and family prospects are exhausted. Hours what you make them. Social contacts often hest policyholders.	$25-$35 a week for heginners, either in department store or advertising agency (latter usually a secretarial position), on up to astronomical figures. Delightful surroundings, irregular hours (sudden demands for unscheduled ads), with plenty of time off for coffee.
NECESSARY TRAINING	All the education you can get, journalism course ($300 per year usually for two years), with no guaranty of placement. Work on school paper helpful hut no open sesame. House organ of a store or corporation sometimes gives you good practice.	Art school, $275 per year, two- to four-years' course. Fashion illustration, ahout the same, running to a hit higher with sometimes a placement service in the hetter schools. All the life classes you can get.	Practice, mostly at your own expense. There are courses (a "must" for studio work) which charge $300-$400 per forty weeks. You may rent a good camera until you can afford to huy one.	College degree for nearly all public service johs. Physical training teachers' courses at most universities offer placement service after graduation. You will find knowledge of hody structure, diet and fundamental health rules—an important asset.	College a "must." Special courses in chemistry, physics, etc. Also languages, German, French, Spanish, since chemistry is international husiness, and knowledge of Spanish might land a South American joh.	High school education; sometimes course in insurance salesmanship. This is usually gratis and given by the company for which you work.	As much education as possible. Advertising courses at college or night school run from $50 per course to $350 per year for the entire year's course. Selling and merchandising experience a help. Best asset: imagination.
ROMANCE QUOTA	Varies. Successful women writers sometimes become much too analytical.	Good. Art one profession women can succeed in and not give men a complex.	Fair. Your colleagues, with few exceptions, are all likely young men.	Small. Over-athletic girls who don't know their own strength terrify men.	Nearly nil.	Fair. There is nothing like selling a future husband a good insurance policy.	Good. Your contacts are mostly with what is known as the station wagon set.

THE JOB	 BUYER	 CIVIL SERVICE	 TRAVEL HOSTESS	 SOCIAL SERVICE	 SECRETARY	 OCCUPATIONAL THERAPY	 ACCOUNTING
QUALIFICATIONS AND GENERAL OUTLOOK	For real business women, canny prophets, shrewd bargainers and unsentimentalists. A gamble in which you try to out-guess your competitors as to what the public wants. Calls for an apprenticeship in selling, general department store work and a thorough knowledge of the merchandise you handle. Start as stock girl, then advance to head stock clerk in this small but rapidly changing field.	American citizenship. Expanding governmental duties create more governmental jobs, 20% of which go to women. Whether as clerks, typists, department supervisors, or more specialized work, examinations must be taken. Submit application blank (obtained at City Hall, state capital or Washington) to local Civil Service Commission. Top marks get jobs. After trial period, usually have the job for life.	For attractive young women with a penchant for travel, ability to get along with people on trains, planes or ships; also, to cater to the whims of cranky hotel guests. Best permanent job that of airline hostess (for which there is a long waiting list) who must be under 25 and a Registered Nurse. Usually a stop-gap during summer months. Pay secondary to environment.	For those with the crusading spirit, the maternal instinct, the good Samaritan and where uplift means more than cash on the line. Constantly open field which women dominate. Visiting the sick, aiding the poor, administering charity—all in the day's work. Established centers for social service work in every large city but government work spreading to rural districts.	The basic key to all jobs with well-paying possibilities of its own. More women in stenography than in anything else, and always room for more. Some secretaries as such make fine salaries just secretarying (see pages 62 and 63). Classifications: stenographer, court reporter (best paid steno), stenotype operator, office secretary, social secretary, private secretary.	This is the science of teaching useful work to crippled people and the physically or mentally ill, thus raising their morale and helping them back to health. Used to be an amateur profession, now more specialized with rigid training requirements. For those with a good deal of uplift, compassion and patience. O. Therapists are sent from place to place on call. An open, expanding field.	Small percentage of women here but number increasing. Profession is more than just bookkeeping. Highest paid profession is Certified Public Accountant and grading down through junior accountant, bookkeeper, ledger clerk. It is well to start as a qualified bookkeeper and needless to say, don't take up accounting unless you averaged 98 in math.
THE PAY-OFF	Assistant buyers average $35 a week. Buyers average anywhere from $75 to $150 for very responsible positions. Head buyer ranks tops in importance in the firm, is considered qualified for any executive position in his field.	Clerks get $960 a year. Draughtsmen, $2,040 a year. Average, $2,000 per year. Hours reasonable. Advancement, slow. Routine work the rule rather than the exception. Vacations certain, also all holidays. Absence for illness with pay. Retirement pension after specified service.	Cruises pay from nothing to $50 for the trip; are too much fun to pay more. Some railroads with rigid stipulations pay $25 a week. Airlines hostesses, $100 to $125 a month. There's very little chance for advancement.	$1,000-$1,200 a year to begin, averaging between $1,200 and $1,600 after four or five years. Administrators get more but not much, since social service work tries to keep the overhead down. Social service sometimes pays off well in human interest.	Starting wage for most typists, $12-$15 a week. Stenographers start at $15, advance to $25 and $30. Private secretaries start at $25, go on up in direct proportion to their responsibilities. Executive secretaries make $75 to $100 a week.	Small, $65 or $100 a month with maintainance, but an executive may get $4,000 a year. Hours fairly good, gratification usually comes with the salary. Times being what they are, shortage of O.T.'s in near future may boost salaries.	Beginners, $100 a month, averaging $150-$400 (Federal Government accountants are paid between $1,200 and $4,800 a year). C.P.A. earn highest of all business professions, averaging yearly earnings of $4,000—some have been known to go as high as $25,000 per year.
NECESSARY TRAINING	Behind-the-counter and floor selling; assistant buying, even merchandising. There are no courses for buying *per se* because this is one job in which experience is the only infallible teacher.	College degree if possible. Special courses at unofficial Civil Service schools charging widely varying tuition fees. National Institute of Public Affairs, Washington, D. C., trains youth for higher government jobs, offers scholarships to the very bright.	Registered Nurses for airline hostesses. Hotel management course if you've got your eye on bigger things. Cost: $70 per course.	College education in most places. Two years "in the field," with a credited social service agency. At many universities a social service course varies at nominal fees.	High school education. Courses in shorthand and typing may be taken in high school. Advanced secretarial courses with placement service cost from $200-$400 a year. Graduates from these schools often placed in good jobs at outset.	Regular college education, with auxiliary courses ($35) or approximately two years with a hospital ($300). There are five non-profit-making schools of O. T.: in Boston, St. Louis, Philadelphia, Milwaukee, Kalamazoo; plus Toronto (Canada).	Special high school courses in math, bookkeeping, business machine operation, economics, penmanship; college or night school courses in banking, auditing, commercial law, statistics, accounting theories. Work as practicing accountant before C.P.A. exams.
ROMANCE QUOTA	Good. A buyer is wined, dined and usually married.	So-so. About the same as in any impersonal office job.	Good. In two years, airline hostesses marry, usually passengers—and retire.	Poor.	Excellent. Even if you don't marry the boss, you can marry his best friend.	So-so—although a convalescent is always an easy mark.	Fair. Nothing any more frightening in accounting than other office work.





WILLINGER

INGRID BERGMAN, Hemingway's choice for Maria in "For Whom the Bell Tolls"

NORTH STAR

Watch the enchanting Ingrid Bergman, late of Stockholm, now on the ascendant in America

By PETER KALISCHER

ONE morning, a little more than a year ago, when few liners were docking at New York wharfs and battleship gray was all the vogue, the ships' news reporters made one of their infrequent journeys down to the sea, this time to meet the Italian steamer, *Rex*. Among the diplomats, refugees and assorted personalities on the passenger list, they had checked off as good copy material the name "Ingrid Bergman," next to which they had scribbled the descriptive comment, "Movie star."

The reporters were no fools. The last terrific thing to come out of Sweden was Greta Garbo and this looked like an order of the same. For Miss Bergman, who had just been "discovered" in a picture called "Intermezzo," had returned to her native Sweden before the acclaims were launched. Now she was coming back to America again to make more pictures, with a stop-over on Broadway to appear opposite Burgess Meredith in a revival of "Liliom."

The reporters swarmed over the boat searching for a movie star—either someone locked and barred in her cabin or perched languidly on a rail. As they streaked along the deck they passed a tall, beautiful, clear-eyed young woman. They didn't exactly pass her. They took a second look and stopped. Swinging easily from her shoulder was a fur-lined sling and inside the sling, bundled up like a papoose, was a baby. The baby was very much asleep; the young woman, as the reporters soon found out, was very wide awake. And so the press met Ingrid Bergman.

SINCE then Ingrid has starred in two American movies—"Adam Had Four Sons" and "Rage in Heaven." She is working in "Dr. Jekyll and Mr. Hyde" with Spencer Tracy. She was named by Ernest Hemingway as his personal choice to play the part of Maria, the Spanish Loyalist heroine of his best seller, "For Whom the Bell Tolls," when Paramount gets around to filming it. And she *still* wouldn't qualify as a newspaperman's idea of a movie star.

For one thing she doesn't look like one. She is twenty-four, appears nineteen instead of the other way around. She possesses one of those smooth, high color complexions that is the despair of beauty parlor imitations. In fact, David Selznick insisted on shooting her in "Intermezzo" with no more make-up than a touch of lipstick. Her eyebrows are straight and unplucked and her eyes brown, frank and absolutely devoid of any theatrical come-hither look.

For another thing, she doesn't dress like a movie star. Her clothes are simple and inexpensive, not particularly what Hattie Carnegie or Mainbocher or Adrian is showing. When we saw her she was dressed in a plain white satin blouse with a high collar. She had on a beaver jacket, a large saucer hat caught under her chin with a strap, and swinging along in low-heeled shoes she looked like the most attractive, intelligent college junior that ever walked a campus. The kind that doesn't get to be a senior—some smart fellow marries her first.

THE smart fellow in Ingrid's case—although he didn't marry her off a campus—is Dr. Petter Lindstroem, a professor of dentistry in Stockholm University. Their daughter Pia, now aged three, was the papoose in the sling. Dr. Lindstroem is now in America studying for U. S. doctor's examinations.

Ingrid herself might never have come here if it hadn't been for the gimlet, talent-scouting eye of David Selznick, the gentleman better known for having produced "Gone With the Wind." Some two years ago, Mr. Selznick saw the Swedish production of "Intermezzo," in which Ingrid played the same part she did in the American version—the sensitive, aspiring young concert pianist. He saw something more besides; noted the awkward charm, the low sweet voice that resounded like cello strings plucked pizzicato in tense emotional scenes.

Mr. Selznick was a sold man. He cabled Miss Bergman; he phoned her; then he wrote her letters. The burden of his message was always this: would she come to Hollywood to make "Intermezzo" in English? The answer in each case was "No." First, the Swedish actress was quite content to make a decent living in Swedish films. Second, her command of the language wasn't sufficient, she felt, to risk the undertaking. As a last resort, Selznick sent Katherine Brown to Sweden as a personal emissary. Miss Brown, one of Mr. Selznick's trusted right arms (he has as many as the Indian god Krishna) finally turned the trick.

Ingrid arrived in New York, unknown and unnoticed, went to Hollywood sans fanfare and was delivered into the care (Continued on page 78)

LOOKS HELP TO



Before



After



The basic position lines up the figure so exercises do most good. Bend and separate your knees. Tuck in your pelvis; flatten your spine to the wall



For shiny, springy hair. Let your head hang over the edge of couch or bed. Wield a fresh-washed brush with stern bristles. Press hard on scalp—scrape it, really—moving brush in a small circle. Repeat for entire scalp



To firm your face—the beauty angle. Pillows under your back. Feet raised. Your own blood stimulates your face. Use lubricating cream the first fifteen minutes; remain thirty

GET THE JOB

THE sad Greta Mathes of the "Before" picture couldn't get a job. The glamourous Greta Mathes of the "After" picture got one. It's a success story involving Richard Hudnut's Success School. Greta took her shortcomings to the director, Miss Delafield, who diagnosed them as poor posture, bad weight distribution, faulty make-up, unfortunate coiffure. (All boss-discouragers.)

The last two failings were corrected in a trice, by Hudnut. Greta herself worked on her posture and figure at home, with Hudnut's six-weeks' course of corrective exercises. She added inches where they Count; subtracted them where they Mattered. Below, some of the exercises that Greta used—perhaps a prelude to *your* job-hunt.

VOGUE STUDIOS



To whittle your waist. Take basic position (sans wall). Raise hands over your head. Bend hard to the left; then right. Do twenty times



For a supple spine. Stand against wall, arms raised. Bend forward—very slowly. Then push vertebrae back up, slowly, till you're erect. Twenty times



To build your bosom; straighten shoulders. Sit tailor-wise on floor, spine against door-edge. Raise arms; push them back hard. Twenty times



To straighten your back. Lie flat on the floor, arms down. Bend your knees up; separate them as far as you can. Lift the tip of your spine high off the floor. Press waistline into the floor. Hold one minute. Do ten times



P. S.—She got the job

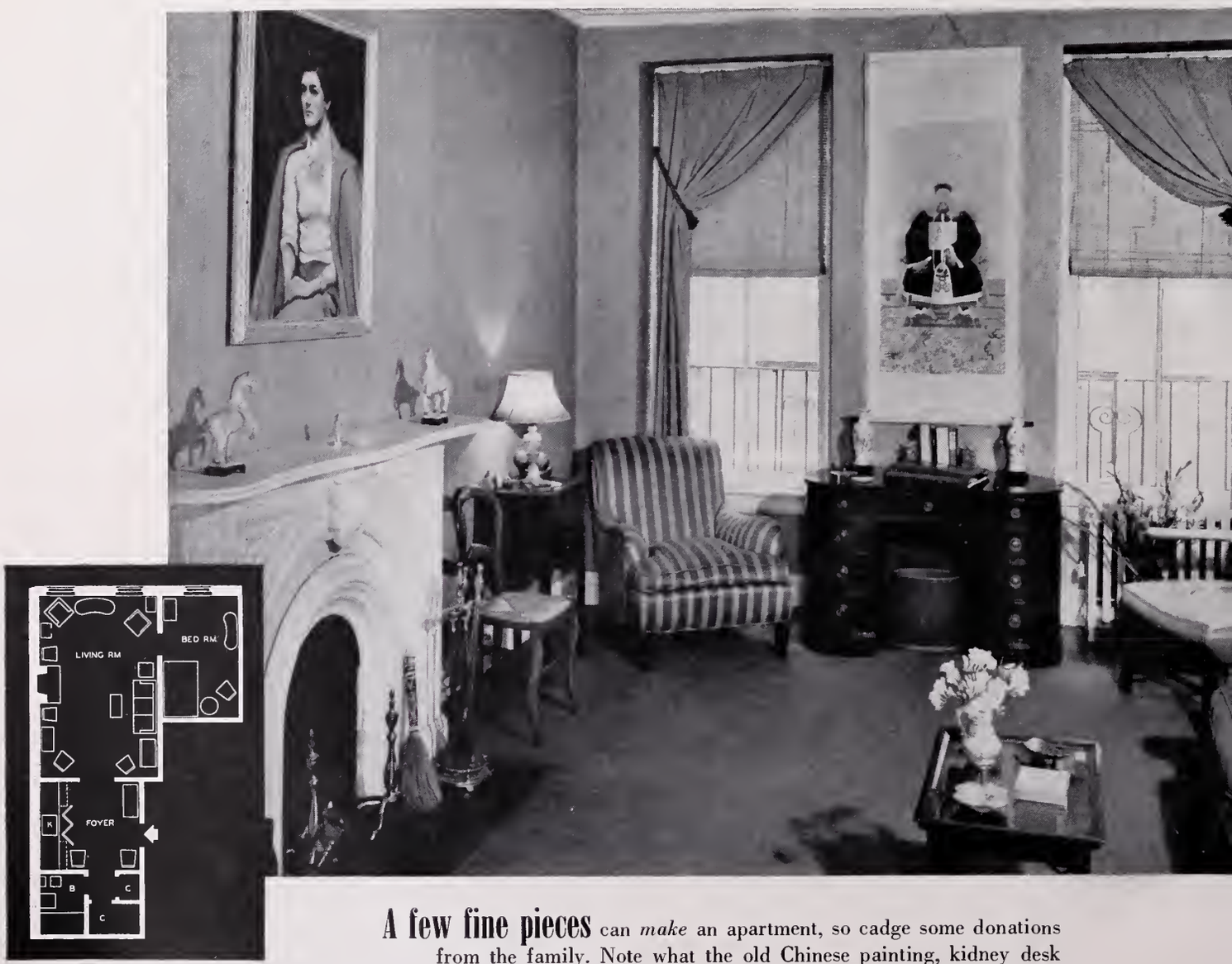
Young New Yorkers at home

Three small apartments belonging to three careerists to give you ideas for your own little niche

CONTRARY to popular belief, New Yorkers don't live in night clubs. They live in apartments which they cherish as havens from the hurly-burly of the city.

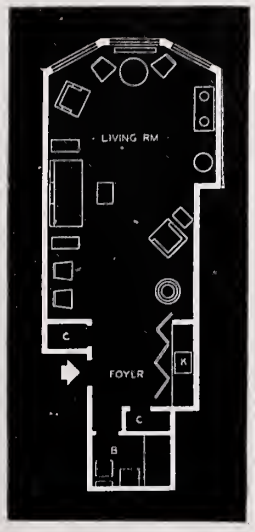
Here are three typical New York flats—a one-room, two-room and three-room—with floor-plans. Rents in Manhattan are high, with most people paying 25 percent instead of the usual 20 percent of their incomes for rent. Centrally located one-room apartments average from $40 to $50, two-rooms $50 to $60, three-rooms $60 to $75.

These attractive apartments belong to members of the *Glamour* staff—Martha Maslin of the beauty department, Helda Schroeter of fashion, and Frances Hurt of editorial.



A few fine pieces can *make* an apartment, so cadge some donations from the family. Note what the old Chinese painting, kidney desk and pseudo-Tang horses do for the front room of Martha Maslin's two-room apartment. Rugs, draperies and sofa reflect colors from the painting—a piquant blend of dark green, dusty pink and blue





Swank bric-a-brac and an imaginative color scheme camouflage inexpensive furniture picked up in second-hand shops. This is Helda Schroeter's recipe for her distinctive one-room apartment. Walls, chartreuse; ceiling, rose cocoa; draperies, brown; Victorian chairs, cerise; rug, studio couch, chairs, white. Venetian candelabra on chest

NYHOLM





Accent on comfort, in deference to the male, in the three-room apartment of Frances and Henry Hurt. Every seat in the room has good light for reading, ash trays for smoking, books nearby. Colors are rich—dark blue rug, gold barrel chair, blue-and-gold easy chair, plum sofa. A few antiques (non-utilitarian!) add flavor

APARTMENTS CONTINUED ON PAGE 94

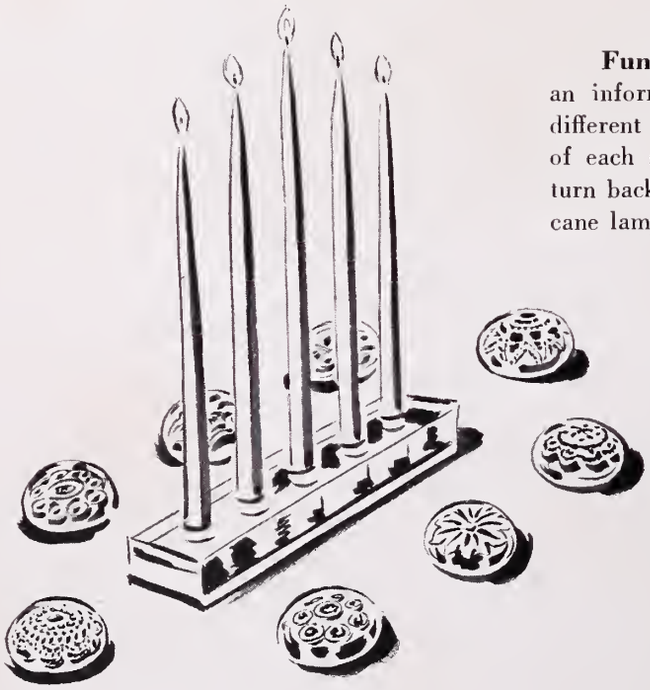
MAKE YOUR



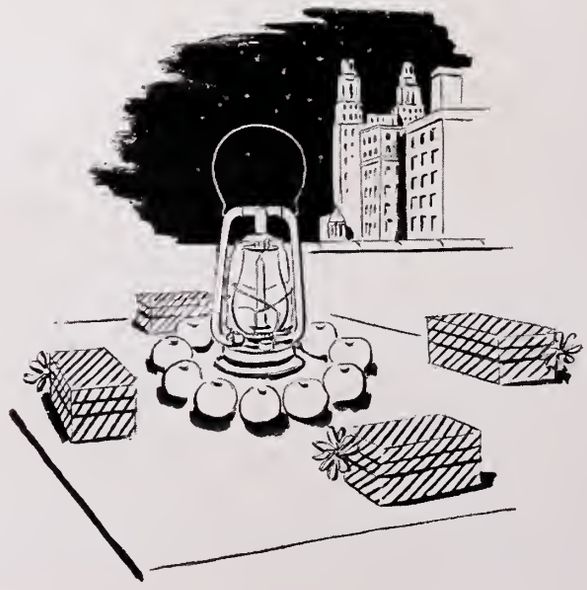
Ostrich tips, frothy and white, form a fragile ring around the base of white candles, giving your table a frosty, fairyland look. Buy ostrich tips at the dime store, or in the millinery department. For support, stick them into corks or spools covered with tinfoil or white tape. Put your candles into flat white holders; gracefully arrange them within circle of ostrich tips



Funny-paper flowers—as witty as they're penny-wise for an informal Sunday night supper table. Cut discs of three different sizes out of the comic sheets, fit together a disc of each size, stitch in the center, then twist the middle and turn back edges to form a rosette. Put a red candle in a hurricane lamp, then bank the fluffy funny-paper flowers around it



Old-fashioned paper-weights of glass with bright flower-beds sealed inside make a unique and sparkling centerpiece. The weights are apt to be expensive (from $2 up) at department stores, but they can be bought in thrift and second-hand shops for as little as 50 cents apiece. A collection can be put to infinite decorative use. Above, they surround candles which repeat the bright flower colors



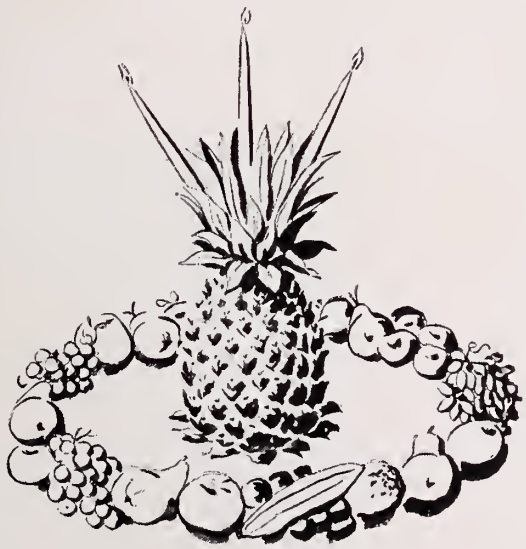
A garland of apples, polished until they shine, and a red street lantern make a jovial setting for a picnic supper atop the roof on a warm Spring night. You can get lantern and kerosene at a hardware store or, if you prefer, you can insert a short, rather thick candle. Individual lunch boxes like those above emphasize the gay, informal tone of the picnic

TABLE TALK

Elaine Drake designs table décors of wit and originality to proclaim you a super-hostess



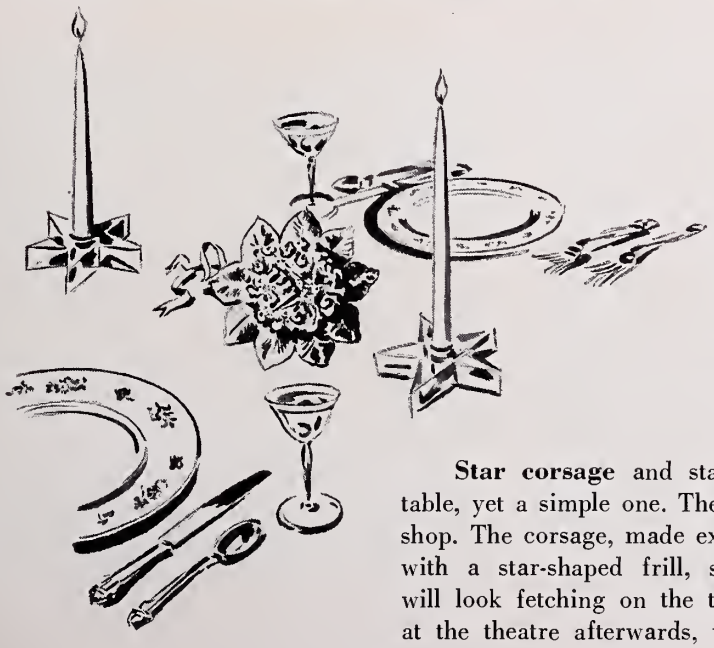
A white porcelain slipper, which you can get in an antique shop and in the gift departments of some large stores, makes a Victorian picture as it spills over with purple grapes. For an additional romantic note, use a single antique dull silver candlestick. This will set you back $5 or so at a second-hand shop, but after all it is an investment for life



A lei of fruit circling a candelabra of pineapple is an original, easy and inexpensive way to use fruit as a centerpiece. It's a simple matter to fit the candles into the pineapple. Just take a coring knife and cut holes deep enough to hold the candles steady. Be careful not to set the candles at too great an angle or the tallow will drip. Arrange a fresh fruit lei around the pineapple to complete the picture



A white bird cage, trailing green ivy and flanked by porcelain bird candle-holders, makes an ever-fresh table-setting. Use it day in and day out, as well as for party occasions. You can pick up a cage from a bird shop, a florist or a second-hand store. Paint the cage and the ivy pot white, and train the ivy tendrils through the wires. Bird candle-holders may be found in any gift shop



Star corsage and star candle-holders set a sparkling table, yet a simple one. The holders may be bought at a gift shop. The corsage, made expressly for her dress and backed with a star-shaped frill, serves double duty. The flowers will look fetching on the table and she will look charming at the theatre afterwards, wearing the erstwhile centerpiece

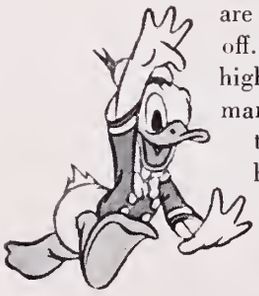
Girls at Work for Disney

The great cartoonist opens up new careers for talented girls in his Hollywood studio

UNTIL a few months ago the work of animating characters in the Walt Disney studios was purely a man's job. Today there is a special art class made up of talented young women of the organization, who are receiving final training in the job of creating the whole gallery of Disney characters, of animating such interesting effects as smoke clouds, water and other enchanting Disney phenomena.

But animating is only the newest branch of the business of making cartoons which has been thrown open to women in this Hollywood cartoon "plant."

In the vast and complex workshops which go to make up the Disney organization, women are holding important posts in story and character development, backgrounds, layouts and cutting; the music editor who cut "Fantasia" is a woman, Louisa Field. Working days are 8:30 to 5:30, weekdays, every other Saturday off. Salaries are from $18 to $75 per week, would be higher if more girls didn't work a couple of years, marry and quit. Romance opportunities are about the same as at a co-ed university. Many of the girls have married Disney employees and stayed on.





Art class on the Disney lot gets a few pointers from instructor Don Graham



Mary Weiser, efficient head of the all-girl crew which comprises the Disney color laboratory



This is the pigment room where fifteen hundred assorted colors used in Disney films are made



Ethel Kulsar who designed much of "Fantasia's" *Nutcracker Suite*



Mildred Rossi, talented Disney animator, who has demonstrated that hers is not strictly a man's job





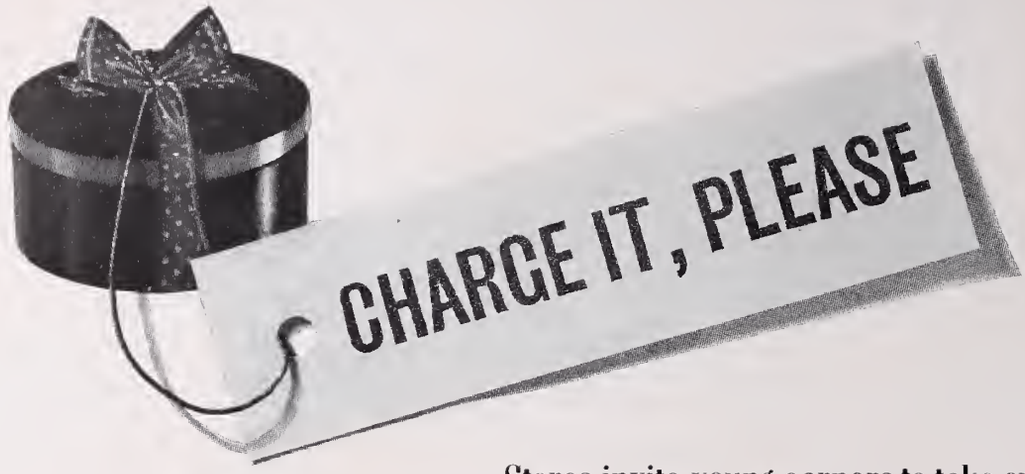
Sylvia Holland, Disney sketcher, and formerly Canada's sole woman architect



Gyo, Japanese artist, who designed the elaborate theater program of "Fantasia"



Mabel, an elephant model in Disney's menagerie, poses for Retta Scott, specialist in animal sketches



Stores invite young earners to take credit

by HELEN RIESENFELD

ONCE upon a time there was a poor but beautiful girl who got invited to a great ball at the Charmings' house...and didn't have a thing to wear! But her name wasn't Cinderella, it was Jane. And she wasn't exactly *poor;* she had a job, if only a little bottom-of-the-ladder one. And the year was 1941, when fairy godmothers (at least the old-fashioned kind) had all gone out of business.

Now in Jane's town there was a beautiful department store with racks and racks of the smoothest evening clothes, and cases and cases of stockings and slippers and jeweled bags and topknots to go with them. The rich girls in Jane's town, and the ones who were not so rich but had jobs half-way up the ladder, bought all manner of these wonderful things to wear to the Charmings' party, and charged them blithely to their Mamas or themselves.

Jane went to this store too, and found a sparkling white dress that made her look like a million dollars, and wasn't too expensive as such things go. But it was pretty high measured in terms of Jane's ready cash—and where in the world was she going to get money right away to pay for it *and* all the giddy et ceteras she needed to live up to such a dress? Tears came into Jane's lovely gray eyes (she bathed them every day in eye lotion) and hung on her lashes, as she said in a small voice to the saleslady, "Well, I was only looking, really. Thank you very much."

NOW the saleslady didn't *look* like a fairy godmother, but under her size 38, long-torso jacket beat a heart of purest gold, very much in the approved godmother manner. "You have some sort of job, haven't you?" she inquired kindly. Jane nodded, which made a tear spill over and run down one subtly rouged cheek. (She applied the rouge high, to make her cheekbones look wider.) "Then you should see our Mr. Smathers who is the Credit Manager of this growing institution," said the saleslady. She wouldn't say any more, but smiled so encouragingly that Jane began to feel her chipper, optimistic self again.

She took an elevator to the ninth floor, where she'd never been before. Here there were no racks or cases—just acres of desks surrounded by business offices. In one of these she found Mr. Smathers who had a shiny pink scalp and jolly blue eyes, and a charming, friendly manner.

Mr. Smathers asked her just a few questions about where she lived and worked, and then proceeded to tell her a most fascinating story. You see, his store had evolved a system of "revolving credit" designed to give all the convenience and comfort of a regular charge account to people just like Jane; "morally responsible" young people who had not yet had the opportunity to acquire long time credit standing. "This is how it works," said Mr. Smathers.

"WE establish a maximum credit for you—say $100—and it is always there for you to buy up to. Instead of paying a lump sum in *one* month, you pay us 25% of the amount that you owe us each month. Thus you clear up your bill in four months or keep buying, paying 25% of the total as you go."

"Do you mean I can buy $100 worth of clothes today without paying anything at all, and then only $25 of it every month for four months?"

Mr. Smathers took time out to call Jane's place of business for a routine check-up on her status there, then said, "Yes." Jane was free to spend up to $100 for the sparkling white dress, *and* cobwebby stockings, *and* a diamond-frosted topknot, to say nothing of a pair of spun glass slippers (they had *one* pair in a sample size, which just happened to fit).

And that's how Jane got to the Charmings' party ...and Joe Charming told her he had never seen slippers like hers, and asked her to wear them when he took her dancing the very next night. And, whether she is to live happily ever after, this being a true story of the year 1941, we cannot say...but we do know that she is living very happily *and* very sensibly indeed right now.

Fortunately for the thousands of girls like Jane in this land of ours, there are stores throughout the country with Revolving Credit plans, or Budget Plans, or both. Gone are the days when a Credit Manager was supposed to be (Continued on page 82)



Here begin four pages of

RISING STAR FASHIONS*

*REG. U. S. PAT. OFF.

A plaid taffeta revival strikes that old-fashioned, new-fashioned look. On these pages, you see four versions of it.

Left, a dinner suit out of Godey's *Lady's Book*. Red, white and blue plaid, Crown Tested rayon taffeta; white silk mousseline jabot blouse. $19.95

RISING STAR FASHIONS*,



Rising Star Fashions*

GLEN PLAID SUIT

Fashion surprise—taffeta for a town suit! Here it is, as sleek and worldly in navy-and-red Glenurquhart plaid as it's usually feminine and fluttery. Tailored knife-sharp in Crown Tested rayon taffeta with double-breasted, grosgrain-bound jacket and bias-pleated skirt. A crisp little candidate for about-town honors from now into melting weather. $14.95. With it, white piqué scoop sailor, cherry-laden prow. $5. Available at stores, page 93. Aris gloves

*REG. U. S. PAT. OFF.



RAWLINGS

Rising Star Fashions*

PLAID VS. PLAIN

As exciting as a second-act curtain, this boldly blocked black-and-white plaid dress dramatized by a bodice in sheer black rayon. An exaggerated sailor collar of plaid matches full-circling skirt of Crown Tested rayon taffeta. Shaggy red-and-white carnations light up the shoulder. For party afternoons and stepping-out evenings, a dress to hang sweet memories on. $14.95. Hat tipped impishly over the nose, a white piqué padre sailor. $5. Available at stores, page 93

*REG. U. S. PAT. OFF.



Plaid in print

Quick ways to beauty—for clock-watchers

IF you're a slave to the minute hand of a clock, time is the most important thing you possess. You have to learn to cut corners, to compress many things into a few moments, to skip some details for one big effect.

Since *Glamour* believes that it is possible to be both well-groomed and live in a breathless hurry, we give you here a few little short-cuts to make each minute more effective. With these hints as a starter, you will probably go on to find for yourself many more time-savers to add minutes to your day...yet be perfectly groomed. If you already have some pets, let us know them.

Early morning routine

When the brrrhh of the alarm starts another day and you jump blithely (or crawl!) from bed to draw your tub, stop to splash cold water on your face. You'll move faster from that minute.

If you haven't time to rub yourself hard after your bath, douse with cold water or Cologne to close your pores and make your blood run faster. Bath powder on your hips makes pulling on your girdle a matter of seconds. Drink two large glasses of water. Let your hair hang loose all this time if you wear it in a net at night.

Don't skip a powder base because of time. There are several good lotions that do not dry your skin and they are quicker than creams to apply. Fix your hair while the lotion dries. Now powder goes on smoothly. With a *soft brush*, dry rouge goes on in a second, looks very natural, takes much less time than blending cream rouge properly. Use a lip brush to outline the edges of your lips. If you haven't time but want the effect...keep a sharp edge on lipstick with a razor blade or scissors. This does the trick so well, it's worth the slight waste of lipstick.

Remember in making up for office work, it is better to err by having too little make-up than by having it so obvious it causes attention.

Midday refreshers

If you're really fastidious, or have an important lunch date, try cleansing your face at midday with an oil. It is good for dry skins and does the work of a foundation. Take it along to the hairdresser's when you're going to have your hair done...it's grand for your face when you are under the dryer.

For days spent shopping or out of the office, keep cold cream cleansing pads in your purse.

Prelude to an evening out

On the evenings you must dress with one eye on the clock, telescope everything into a compressed routine. If you're tired, use stimulating oil in your bath. Before you step in, cleanse your face with one of the many excellent oils or creams that both soften and stimulate.

There are very good masks that only take fifteen minutes. These are for times when you feel as old and tired as the hills. You can leave them on while you're bathing.

When you're really out to impress—and want to add a coat of nail polish to blend with your color scheme, you'll find shields a help in protecting the polish while it is drying. You can dress without fear of smearing it.

A luminous make-up base is better for night, even if it does take more time: use lotion for a quicker job. Cream rouge is your safest bet because it stays on longer.

Use only enough mascara to darken the lashes. Afterwards, brush eyebrows with the end of the brush. Lastly, rinse the brush completely.

Night final

No matter how late it is and how tempted you are to fall into bed, don't weaken and skip the most important detail in your day...cleanse your face thoroughly with good soap or cream. Put on night cream, then do your other chores. By the time you are ready for bed...you can wipe off with tissue what's left of the cream. This saves sheets, makes you ready in case of fire!

If you haven't time to pin your hair up, then brush it hard as you get undressed. It will go into place easier next morning. After this routine, you can sleep with a clear conscience.

Rising Star Fashion* in nosegay printed plaid. A whispering dress of Celanese rayon taffeta, romantic as a princess—a very smart princess—out of Graustark. Frilled basque waist, billowing skirt. Shadowy plaid overlays flowers in almost a sampler effect. $17.95. Available at the stores listed, page 93

*REG. U. S. PAT. OFF.

RAWLINGS

Love goes down in the freight elevator

A moderately impassioned plea against office romance

by RUSSELL MALONEY

A HEADSTRONG editor of this publication has asked me to write a message to its readers on the subject of office romances. I won't say that she couldn't have asked a better man, but I *will* say that she couldn't have found one more eager to be heard on this subject. Before I begin, I might mention my qualifications as an authority on office romances. They are years of observation, hours of deep thought and serious discussion, and a complete lack of practical experience.

Is there a freight elevator in your office building? You know what I mean—an elevator which doesn't take passengers, but is used exclusively by the janitor for hauling away waste paper and delivering packages. If there is, and if you are willing to give up a quarter-hour or so around closing time to watch the freight entrance of your building, you will get a valuable object lesson. On one of its trips, the freight elevator will disgorge a passenger—a pale, harried young man who will tip the janitor a quarter, lurk nervously among the ash-barrels and packing boxes until the street outside looks clear, and then scamper for the nearest Bar-and-Grill.

Little readers, he is the male fragment of a typical office romance.

THE other night a girl made me take her to see Ginger Rogers in *Kitty Foyle.* (Just for the record, this girl does *not* work in my office.) As you all know, it is advertised as a searching study of the life and loves of a "white-collar girl." Well, I'm never really unhappy while I'm watching Ginger Rogers, but I didn't find the film strictly as advertised. Kitty's office romance was so unreal as to provoke sardonic laughter from one who has been through the mill. In the film, a man fell in love with Kitty and then hired her; in real life, it's practically always the other way round. In the second place—

No, instead of just enumerating flaws, I'll do my own scenario of an office romance. Let's call it *Joe Foyle,* and for the opening shot, I rather fancy that scene of Joe Foyle (for it was indeed he) emerging, scared and hunted, from the freight elevator. Then we'll flash back to the beginning of the story, and introduce the characters. Joe Foyle is a nice young man of twenty-eight, with thinnish hair, spectacles, and right enough clothes. He is Assistant Head of the Purchasing Department, at a salary of sixty-five dollars a week, and is in charge of all invoices and complaints east of Pittsburgh.

He lives at his college club, and spends every other week-end with his parents in East Orange, New Jersey. His superiors say he is a promising young man, and they are right.

NOW the receptionist in the office where Joe Foyle works is a blond young lady named Miss Murchison. She is quite a cute little number, but nobody ever notices it especially, because most of the time she is smiling a toothy, utterly false smile, and saying, "If-you'll-take-a-seat-I'll-see-if-he's-in-what-is-the-name-please." Miss Murchison always says, "Good morning," when Joe Foyle arrives at the office, and Joe, whose mind is usually on invoices (or complaints) responds with a half-hearted, "Uh."

If we wanted to make a melodrama of this story, we could toss in a Mrs. Joe Foyle, a determined brunette who is not above having her husband followed by private detectives. However, I'm out to prove that, *even under the most favorable circumstances,* office romances have two strikes against them. Mr. Foyle and Miss Murchison are both heart-whole and fancy-free, and nothing stands in the way of their getting together. Nothing, that is, except—but it looks as though I am getting ahead of the story again.

Well, one Saturday, a lovely, warm April Saturday, Joe Foyle stays at his office until three-thirty in the afternoon, worrying over a particularly toothsome invoice. When he is ready to leave, he finds Miss Murchison standing by the elevator door, also ready to leave. "Well!" he says, vaguely but pleasantly. He has, so far, no special (Continued on page 84)

Tyrone Power

One of 20th Century-Fox's handsomest box office attractions poses informally with his Irish setter pup for his second portrait in *Glamour's* four-color album.

Mr. Power will next be seen in "Blood and Sand" which, you may remember, was one of Rudolph Valentino's most successful vehicles.

FRANK POWOLNY



Why career girls go CRAZY

Some tense, familiar moments when even heaven won't help the working girl



"I never have trouble with him at home"



Vassar, 1911



"My dear, why don't you go *home*?"



"Oh, I've heard about nurses . . ."



"But, Mr. Pope, *everybody's* okayed it!"



Lunch—on the boss' wife



I said, "Dress her for TEA"

Six careers in



LOUISE GIBSON

Personal secretary to Star Joan Bennett

BECAUSE secretarial work is the biggest field in the world for White Collar jobs, people regard it as run-of-the-mill. No excitement, not much money—usually $20 to $30 a week—and security. But they're wrong. Secretarial jobs can be exciting if you can get them.

Louise Gibson, who went from high school to her first job, is now personal secretary to Joan Bennett. It's no picnic but it's often a lark, and the pay is better than that.

From a job in her home town, Seattle, she went to Hollywood and a secretarial job at Twentieth-Century Fox. After only one year with Fox, she got the job with the star.

She has a private office in Miss Bennett's home from which she takes care of all important fan mail, parties and appointments. She manages the house and eight servants, shops for Miss Bennett, looks after her business affairs, often works with her on the set. Miss Bennett must be a good boss—she brings Miss Gibson a gift from every trip.



ANNABEL BENEDICT

Secretary to executive of advertising agency

OF the six secretaries shown on these pages, Annabel Benedict is probably the most typical. Her job is not, like the others, somewhat off the beaten path. She is one of three secretaries to Lou R. Maxon, president of Maxon Advertising, Inc.

She makes well over $50 a week, and came by her job in a highly circuitous fashion. In the depths of the depression, she left her native Tennessee to seek her fortune in New York. Her valor was rewarded with a modest enough job—that of receptionist and file clerk for a social service agency.

She realized that she must have training ever to make any money, so she studied at Katharine Gibbs' School for two years. Then her career *really* started. She deliberately took part-time jobs in order to get varied experience. A series of good jobs followed, one being hostess on a trans-ocean liner. Then her present job in Detroit. which she says is a joy and a delight.



NITA MOORE

Secretary to bandleader Jimmy Dorsey

THEY call her a secretary, but Nita Moore seems to be more of a Big Sister to Jimmy Dorsey and his band than anything else. True, she keeps the books, handles the pay roll and all correspondence, contacts radio stations and record departments. But her humanitarian duties are heavy, too.

Miss Moore, a native of Indianapolis, got her job by happy fortune. She is well-trained in music, having studied at the Cincinnati Conservatory, and she knew a bit about secretarying as she studied it in high school. It seems odd that she should turn up in a phonograph shop in Chicago, but she did. She was a fervent admirer of Dorsey—so fervent it got back to him. That's how she got her job.

She goes everywhere with the band, including five months of one-night stands on the road. She is expert on hang-over and cold cures, is never without her aspirin. She likes her job so well she's surprised they pay her. But they do—well.

business

Top-flight examples of the money and fun to be had as a secretary



ELIZABETH TYSON

Social secretary to Mrs. Kermit Roosevelt

WE might almost say that social secretaries are born not made, because background, education and what are known as Connections are imperative in this field. Without these qualifications, it is almost impossible to get a job.

Elizabeth Tyson, social and executive secretary to Mrs. Kermit Roosevelt, qualifies admirably. She attended finishing school, studied for three years abroad, then took a business course at Katharine Gibbs.

Her previous jobs have been executive *or* social, but this one is both. She works a great deal on British War Relief, in which Mrs. Roosevelt is deeply interested.

On a purely social job, Miss Tyson spends her time on personal correspondence, invitations, bills, looking after guests and entertaining or traveling with her employer. She must be most adept socially.

Jobs like this pay $45 to $65, are best secured through exclusive agencies. They are difficult to get without extensive training.



EVELYN BURALL

Companion secretary to Star Ida Lupino

THE actual secretarial duties of a companion-secretary are very light, if not non-existent. She, like Evelyn Burall, is primarily a friend, confidante, and ever-present help in time of trouble.

Miss Burall's job as companion-secretary to Ida Lupino grew out of her friendship with Miss Lupino's younger sister, Rita. She has been with the star for three years and lived with her until the latter's marriage about six months ago.

When Miss Lupino is working, Miss Burall picks her up each morning at six, stays with her on the set all day long—advising her on scenes, looking after her clothes, make-up and hair—and takes her home around eight.

Although Miss Burall does no fan work (it is handled by the studio), she arranges all appointments and interviews with the star, answers all telephone calls and personal mail, and helps in shopping. This kind of job, which pays generously, is not unusual in Hollywood.



MILDRED MISSIC

Executive secretary to movie publicist

AS executive secretary to Robert Taplinger, publicity director of Warner Bros., Mildred Missic has one of the ace secretarial jobs in the country. She makes a stunning salary and has a ringside seat from which to see Hollywood.

Although Miss Missic received some secretarial training at the Mary Nash School on Long Island and other instruction at Columbia University night school, she began her career as a model. She made a striking success of it until five years ago, when ill health forced her to give it up.

As soon as she was well, she decided to go into business. She got a job as a secretary with Mr. Taplinger in his New York publicity and advertising office. When he was subsequently called to Hollywood, Miss Missic had become so valuable that he took her with him. That was three years ago.

Her duties are legion—office manager, social secretary, diplomat, handler of detail, strong right arm.

On the next two pages, six careers of marriage ⟶

Successful careers



MRS. BURT GILLILAND

of Dallas, Texas, preens Daughter Jean

PRETTY Mrs. Burt Gilliland, who with the aid of a sturdy maid-of-all-work takes care of Jean and a French provincial house, refuses to let domesticity submerge her. She keeps her afternoons for fun, leisure, and a few weightier pursuits—literary clubs, book reviews, concerts, charity.

For relaxation she likes gardening, swimming, reading. Her husband, who owns a laundry and dry cleaning plant. likes photography and aviation. Both enjoy modern music. Mrs. Gilliland believes children should be perfectly natural, short of interfering with other people's rights. That a house should be run within a budget, but without too much bother. That a happy marriage needs congeniality, a bit of effort.



MRS. JOHN HOGHLAND

of Plainfield, N. J., at morning chores

RECENTLY the John Hoghlands realized their most cherished dream—a 200-year-old farmhouse in the country. They are now in ecstatic throes of redecorating, doing all the work themselves. Mr. Hoghland, a young lawyer, rushes home from the city each evening to paint like mad. They bought a second-hand car in which Mrs. Hoghland tears around the countryside, picking up bargain antiques, groceries, laundry, etc.

Their principal diversion is reading, and they keep on hand great stacks of magazines as well as new books. Mrs. Hoghland is fond of giving small parties to entertain their friends and her husband's clients. An easy-going, even disposition, she thinks, is the best insurance for a happy marriage.



MRS. JAMES T. BERRYMAN

of Washington, D. C., reading to her son

BECAUSE her husband is a newspaper cartoonist whose hours are necessarily erratic, Mrs. James T. Berryman spends most of her time trying to make her household fit a flexible pattern for him and a regular pattern for her little son. Her help in this project is a "gem" of a maid and her own unconcern for precision housekeeping.

She and her husband share a great many interests—travel, books, radio and home. They enjoy exercise—golf, ice skating, working in the garden. These common interests, Mrs. Berryman thinks, are basic for a happy marriage. She thinks children should be treated as intelligent people—their questions answered painstakingly, independence encouraged.

at home

Six examples of attractive young women whose full-time job is marriage



MRS. FRANK KELLY
of Bedford Village, N. Y., bathes Christopher

THE Frank Kellys and son Christopher lead a real country life, a blessed change for Mr. Kelly, a war correspondent just back from London. They live quietly, enjoying long walks in the country and having friends in for tea and conversation (usually heady stuff where newspapermen foregather).

Mrs. Kelly loves the country, and feels it is the only environment for a child. Christopher spends every possible moment out-of-doors, getting acquainted with nature, learning to take care of himself. Mrs. Kelly thinks it important for husband and wife to have individual as well as shared interests so they won't be too dependent upon each other; to be absolutely honest and to respect each other's privacy.



MRS. CYRUS MacKINNON
of Columbus, Neb., relaxes with music

NEXT to Stephen Robert MacKinnon, three-month-old son and heir, Mr. and Mrs. Cyrus MacKinnon are interested in music and books. They have a large collection of symphonic recordings, notably Brahms and Beethoven, and a sizable library. Mrs. MacKinnon prefers the modern English novelists; Mr. MacKinnon, who is plant supervisor for the telephone company, Thomas Wolfe, Thomas Mann, Hemingway.

Mrs. MacKinnon's theories on bringing up children are simple—they should be taught "manners," but never so disciplined that their personalities don't get a chance to develop properly. Her theory on what makes a happy marriage is just as simple—it is based entirely on mutual affection.



Mr. and MRS. RAMON PEPPARD
of Phoenix, Ariz., put Peppy to bed

THE tangy desert air and brilliant sunshine are the Peppard family's favorite tonic. They love living in Arizona, where Mr. Peppard is executive-secretary of a transport association. Both are extremely fond of sports, and play tennis, swim and ride the year round. Peppy takes his tonic in less vigorous doses, but he's out in the air and sunshine almost all day. Often the three take spur-of-the-moment trips to the desert or hills for a day or two. It adds zest to living, they say.

Mrs. Peppard believes that children should be brought up strictly on schedule, but that everything—even chores—should be a game. As for a happy marriage, she thinks it is nourished on much understanding and mutual interests.



NORMA SHEARER

Your dentist and you

Glamour passes on to you some sound advice from Dr. Harold J. Leonard, Professor of Dentistry at Columbia University

MORE valuable than diamonds to a woman—any woman—are beautiful teeth. You can't be a real beauty without them. On the other hand, even if your features are irregular, your coloring undistinguished—a white, even smile can make you attractive. Your dentist—who, in caring for your teeth, is your teacher, physician and beautician—will help make this possible, given a chance.

From a purely practical standpoint, good teeth serve you in good stead. For one thing, they have a profound influence on your health. For another, they're economic assets. Any number of employers admit they judge an applicant by her teeth. (This may seem a bit brutal—like horse-trading—but neglected teeth are likely to indicate carelessness or slovenliness.) And for a professional career such as acting, modeling, or selling, attractive teeth are literally a stock in trade.

And what about the psychological standpoint? You probably know many a girl, otherwise attractive, who is constantly self-conscious about disfiguring teeth. She hesitates to smile, and when she does, it's a mere grimace, designed to keep her teeth out of sight. And perhaps you know girls who have never got over being nicknamed "Teeth," or "Bucky" when they were in grade-school.

IF you're one of the handicapped whose teeth weren't attended to in childhood, there are steps you can take today. Here in America, the standard of good teeth is higher than in any civilized country. The sciences of dentistry and orthodontics have marched on and on. Perfect teeth can be kept that way. Less-than-perfect teeth can be made to present a reasonable facsimile of perfection.

Among the more drastic steps is orthodontics, the science of straightening teeth. Of course, the ideal time for this is childhood—around the age of eleven or twelve. However, if you're really unhappy about badly aligned teeth, it's not too late. People thirty years old have had their teeth straightened—successfully. And these days, the process needn't involve those glittering bands you shuddered away from when you were very young. It does take time—but your peace of mind is certainly worth the trouble.

If your teeth are naturally an unattractive color (there's a whole normal color range for teeth) and widely spaced, you may have them jacketed in porcelain. This not only assures the desirable flashing whiteness, but also fills the gaps. Professional beauties have known about this maneuver for years, and more and more private citizens are using it.

PERHAPS, when you were young and careless, you chipped a front tooth—on a diving-board, say, or in a sled collision. If it's gone uncorrected up to now, have it jacketed—no one but you will be the wiser, and you will smile spontaneously again.

Missing teeth—anywhere in your head—can and should be replaced with bridge structures. This is, frankly, an expensive proposition, involving as it does the most painstaking dental engineering. But since it involves not only your appearance and comfort, but the health and alignment of the remaining teeth, it should be done regardless of your budget.

Ever since you were in kindergarten, you've had dinned into you—"Brush your teeth twice a day; see your dentist twice a year." Both precepts are important. Your dentist can catch tiny cavities before they get out of hand. And *you* can do much to prevent cavities in the first place.

Proper brushing will keep your teeth free from what are known as bacterial plaques. These are as ugly as they sound—colonies of bacteria that make teeth look dingy, and also form acids that literally eat your teeth away.

When buying a toothbrush—you should have at least two—get a small one with the bristle-tufts well separated, the tufts wedge-shaped on the ends. Be sure the bristles are fairly hard, and of the best quality. Hold brush horizontal against the teeth, bristles pointing slightly away from the gum edge. Then brush with a (Continued on page 85)

NORMA SHEARER

A smile is one of the most attractive features of Metro-Goldwyn-Mayer's charming star. Leading woman in dozens of fine movies, Miss Shearer last appeared in the picture, "Escape," with Robert Taylor.

Her future schedule includes a picturization of Noel Coward's playlets, "To-Night at 8:30."

Leisure Clothes
– functional for sports
– informal for home



1. Pinafore by Dainty, in blue nubby rayon. $5. Matching blouse. $2. Saks-Fifth Ave., New York

2. "Sportsemble" of Hawaiian printed piqué. Fly-front shorts. $7.95. Saks-Fifth Ave., New York

3. Overalls in Sailing Blue denim for gardening. Top ties in back to fit. $3.95. Best's, New York

4. Slacks, vest in plaid cotton. $6.50. Rayon crêpe blouse. $1.98. Arnold Constable, New York



5. Housecoat of rayon crêpe, by Kamore. Sailor collar, buttons. $5.95. Arnold Constable, New York

6. Housecoat by Brendelle for lounging. Printed piqué zipped to knees. $3.95. Best's, New York

7. Slacks of "Featheroy" corduroy, $3.95. The in-or-out shirt to match. $3. B. Altman, New York

8. Pajama ensemble, three-piece. Rayon crêpe pajamas, tunic, $7.95. Saks-Fifth Ave., New York



9. "Cyclotte." Crown Tested rayon culotte that looks like dress. $3.98. McCreery's, New York

10. Striped blazer of knitted wool to button over slacks or dress. $3.95. Bloomingdale's, New York

11. Playsuit of woven seersucker. Long little-boy shorts, shirt. $4.95. Franklin Simon, New York

12. Playsuit by Jantzen. One-piece white piqué, divided skirt. $3.98. Bloomingdale's, New York

Lingerie — streamlined to fit like a glove



1. "Sissy Britches," light pantie-girdle. $3. Kayser bra, 75 cents. Arnold Constable, New York

2. "Ro-Jene" gown of DuPont rayon satin, lace yoke. Trousseau piece. $2.77. Macy's, New York

3. Slip, panties, DuPont rayon satin, lace. Match gown at left. Each, under $2. Macy's, New York

4. Van Raalte all-in-one of rayon satin, lacy Lastex yarn, lace ruffle. $5. McCreery's, New York



5. "Star Dust" slip, bra top. Pebbly rayon satin, nylon stitching. $1.09. Bloomingdale's, New York

6. "Rhythm Romancer" slip of baby lawn. Eyelet embroidery. $2.95. Lord and Taylor, New York

7. "Opera" petticoat, fitted slim. Rayon twill, chevron-striped. $1.98. Bloomingdale's, New York

8. "Trillium" rayon crêpe camisole slip, fitted. Scallop-edged top. $1.95. Wanamaker's, New York



9. "Laura Lane" ensemble. Coin-dot rayon crêpe; robe, gown. $3.98. Oppenheim Collins, New York

10. "Sto-Mar" gowns, DuPont rayon crêpe; rayon satin insert at bosom. $1.83. Macy's, New York

11. "Shirley Ray" pajamas. Crown rayon crêpe in a music print. $1.98. Saks-34th St., New York

12. Ensemble in striped Bemberg rayon sheer. Gown. $4. Jacket. $3. Franklin Simon, New York

Turnabout coiffures

The same hair-do, combed two ways—for office, for evening



DAY



EVENING

The hair-do shown at left frames the face in a pompadour roll, finishes with round curls at nape of neck. Your hairdresser can set it for day, and you, yourself, can re-comb it into a more glamourous evening version. To transform it, take front part of roll, brush it looser with a sweeping back—then up—movement. Do same to sides. On finger, comb the ends at the back into tiny curls

At right, the daytime coiffure is swirled flat across the back, then into a sleek roll that frames each side of the head. With the aid of hidden bobbie pins, it is a "natural" for girls with longish, straight hair. For evening, detach two locks of hair from the back of the left roll. Form these two locks into flat scroll curls, one above the other. Brush front rolls looser. Voilà—you are ready for fun



DAY



EVENING



DAY



EVENING

At left, the day version of this coiffure has a pompadour front with soft curls at side and back. For evening, take the front section of the pompadour and brush it horizontally, turning the ends under to make a wavy crest on top of head. The side sections are then curled around the finger into fat rolls at right angles to the "crest" and the hair at back is brushed into large, formal curls



DAY



EVENING

Above, the hair is parted across the crown of head. The front, cut fairly short, is brought forward into a low pompadour, which is punctuated by two curls on the right side—one curl curving up, the other, down over forehead. Then for evening, the two curls and center of the pompadour are brushed into a thin fringe of bangs with fat curls above. The side hair is brushed high in loose rolls. The back hair is lifted off the neck in large, horizontal curls

HALSMAN



DAY



EVENING

At left, the low pompadour is rolled forward, above the forehead. The sides and back are one unbroken roll. For evening, the pompadour is broken up into a cluster of curls. The side rolls remain—but they are brushed more loosely. The roll at the back is broken into many loose curls. Then a strand from behind each ear is crossed and pinned firmly together just above curls at back

What's

FOR THE AUDIENCE

AFTER a steady diet of boudoir comedies in which the chief point of conflict—whether she Will or whether she Won't—is neatly, naughtily, wittily, slyly, pointedly and, we must confess, interminably strung out, a picture like *The Sea Wolf* is a bracing relief. Warner Bros. has revived this old blood-and-sea classic, given it a good production, fast direction and seasoned it with Edward G. Robinson, John Garfield and Ida Lupino. The result is familiar but exciting entertainment; not corn, but good corned beef, soaked in the brine of the North Pacific.

In case you've forgotten, *The Sea Wolf* is the old Jack London thriller about the sadistic captain Wolf Larsen who prowls the ocean in his hell ship, "The Ghost," high-jacking sealing vessels and terrorizing a crew of salt-water dregs and criminals only a notch less villainous than himself. On this trip, "The Ghost" adds three new recruits to its company: a young seaman who enlists because the police are after him; a writer; and a girl, escaped from a women's penitentiary. The last two are fished aboard when a freighter rams a ferryboat and dumps them into San Francisco Bay. Because he is shorthanded, Larsen forces the writer to be his cabin boy.



IDA LUPINO IN "THE SEA WOLF"

Life on "The Ghost" is a sort of maritime "Lower Depths." Edward G. Robinson, as the captain, is magnificently cruel and tough—tougher even than John Garfield, the fugitive seaman, or any combination of mutinous men aboard. He has only two chinks in his armor—he is flattered that the author (Alexander Knox) may write him up in a book; and he is subject to paralyzing headaches which leave him temporarily blind. It is during one of these attacks that the writer, the seaman and the girl (beautifully portrayed by a deliberately un-beautiful Ida Lupino) attempt an escape. What happens leads to a climax with all the stops out: the ship sinking, Garfield in a locked supply closet, the writer trapped in the cabin of the Sea Wolf with the old hellion himself, half blind and holding him at the point of a gun. Then—but it's worth finding out for yourself.



LEIGH, OLIVIER IN "THAT HAMILTON WOMAN"

Much like a series of graceful, Eighteenth Century prints, *That Hamilton Woman* brings Vivien Leigh and Lawrence Olivier to life in the scandal that has become as much a part of the Napoleonic legends as the Battle of the Nile. Gorgeously mounted and produced by Alexander Korda, the story of the illicit relationship between the beautiful, young wife of an elderly British Minister and England's naval hero—despite the trappings that usually choke a "period" picture—is tender and sadly romantic.



ROBERT MONTGOMERY: "RAGE IN HEAVEN"

The Korda version finds the lovely Emma Hart—that would be Miss Leigh—caught in a marriage of convenience with Sir William Hamilton. She first meets Nelson (Olivier) when he sails into Naples harbor and asks for 10,000 Italian troops to bottle Napoleon up in Toulon. Through Lady Hamilton's influence with the Queen of Naples, he gets double that number. When she sees him again he has lost an arm and an eye in battle—but they are in love now and know it.

After Sir William dies, leaving Emma penniless, Nelson resigns his command and takes a house in the country where he and Emma try to live their lives away from gossip and wars. But once more the Little Corsican runs wild. Nelson goes back to his ship, defeats the French at Trafalgar and dies in action. This is Vivien Leigh's picture. Not since *Gone With the Wind* has she had such a lush part—and she takes advantage of every rustle of taffeta, every eye-arresting sweep of picture hat. *That Hamilton Woman* is a fascinating person in her hands.

Robert Montgomery is back in his best paranoiac groove with *Rage in Heaven*, M-G-M's entry in the abnormal psychology sweepstakes. But instead of being the heartless (Continued on page 91)

Doing

FOR THE LISTENER

ARTIE SHAW'S new symphony-style orchestra, the one that broke in with the overly sweet version of *Frenesi* a few months ago, continues to turn out tone poems. Hoagy Carmichael's *Stardust* is one of the most effective new ones, but Artie's Gramercy Five, a hot fragment of the big band, is making stuff closer to the jazz tradition. Artie is a great soloist and his band often approaches the ideal combination for dancing and listening.

Columbia adds to its excellent re-issue series with an album of assorted Boogie Woogie masters. There is some dreadful balderdash (polite word for fibbing) roaring up and down the land since Boogie Woogie went commercial with Will Bradley, the Andrews Sisters, etc., grabbing the bandwagon.

One of the most inspired pieces of nonsense came from a movie publicity department and contained the bland news that Boogie Woogie was invented by a couple of Broadway song writers who were inspired by the rhythmic rubbing of a quaint old washerwoman in Harlem. Without knowing beans about music there is one obvious inconsistency in that sentence: no song writer ever invented anything. Song writers borrow. They borrow the rolling left hand notes of the fake Boogie Woogie from the real Boogie Woogie artists—Pine Top Smith, Pete Johnson, Albert Ammons, Meade Lux Lewis, Crippled Clarence Lofton, Art Hodes, and Jimmy Yancey, many of whom are represented in Columbia's authoritative album. These pianists will never play your college prom or your Sodality party, but thanks to the needle and the groove, you can hear the great stuff and compare it with the phony jukebox brand.



ARTIE SHAW, BANDSMAN

Solo Art is in the field with two more Boogie Woogie piano solos by the Chicago Artist, Crippled Clarence Lofton—*Pine Top's Boogie Woogie*, and *I Don't Know*. The original *Boogie Woogie* of Pine Top Smith (which can be had in a re-issue from Commodore) is a kind of root exercise and Crippled Clarence passes his exam with flying tone colors.

Albert Ammons, another Boogie Woogie master, has cut a beautiful version (Continued on page 95)

FOR THE READER

AS pungent with Americana as the smell of a corn-cob pipe, or the odor of bayous, are *Men of the Mountains* by Jesse Stuart (E. P. Dutton and Co., $2.50), and *Swamp Water* by Vereen Bell (Little, Brown and Co., $2).

Men of the Mountains is not a novel but rather a collection of short stories in which the same characters reappear. These are Kentucky tales; not the Kentucky of the blue grass, the goateed colonels and the mint juleps, but of the purple mountains, the flinty, feud-ridden men and "white mule" moonshine. It isn't the first time Stuart has dug gold from his native hills; he did it in *The Man with a Bull Tongue Plow* and *Beyond Dark Hills*.



JESSE STUART, MAN OF THE MOUNTAINS

A few of the stories in *Men of the Mountains* are among Stuart's best—which mean fine examples of truly native, regional writing.

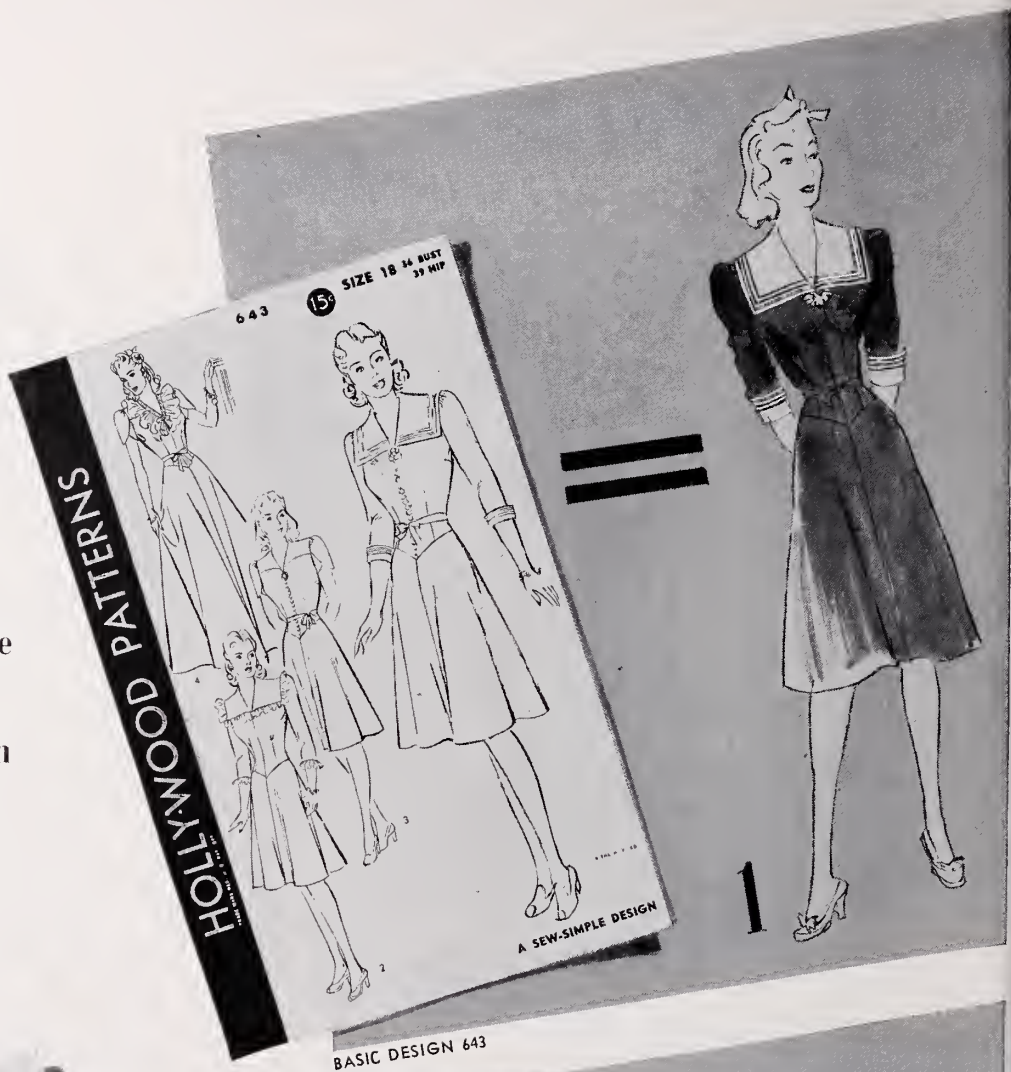
Others are not as good. Sometimes Stuart carries the ungrammatical literary style, which he uses for the most part so effectively, into a kind of mannered lingo that in its way becomes as "precious" as the most over-refined prose.

But the best of his tales are gems—real literary diamonds-in-the-rough. The first, bearing the title of the book, is about the strong but failing mountaineer who decides one day to dig his own grave and insists on showing everybody the excavation. *Hair*, with a sort of back-woods Boccaccio plot and as robustly funny as *Whip-Poor-Willie* is pathetic—the story of a hard-working man who couldn't get married because he had a glass eye. The whole gallery of mountain men is painted with clean, sure strokes. They stand out more boldly than any other mountain men you have ever read about.

Swamp Water was serialized in *The Saturday Evening Post* and was bought for pictures before publication by 20th Century-Fox. (Continued on page 97)

Two designs multiplied into many

Personalize your wardrobe
with a good pattern
and a spark of imagination
—we show you how



BASIC DESIGN 643



BASIC DESIGN 644





THE first rung on the ladder to success may be soul-satisfying and stimulating but it's apt to be accompanied by a microscopic salary.

Despite this, we need clothes and lots of them, for the "white collar" girl must live up to her reputation of a well-turned-out look plus variety, though it's done on a pittance. Solution to this problem lies at your fingertips. Make your own clothes; make several dresses from one pattern. Monotonous? Not a bit, your imagination takes over.

Study Design No. 643 at the top of these pages. Version 1 makes you a "navy girl," Version 2 gives you an evening gown for after hours (you won't work *all* the time, you know), Version 3 has that new two-piece look, Version 4 goes to the office and on to dinner as well.

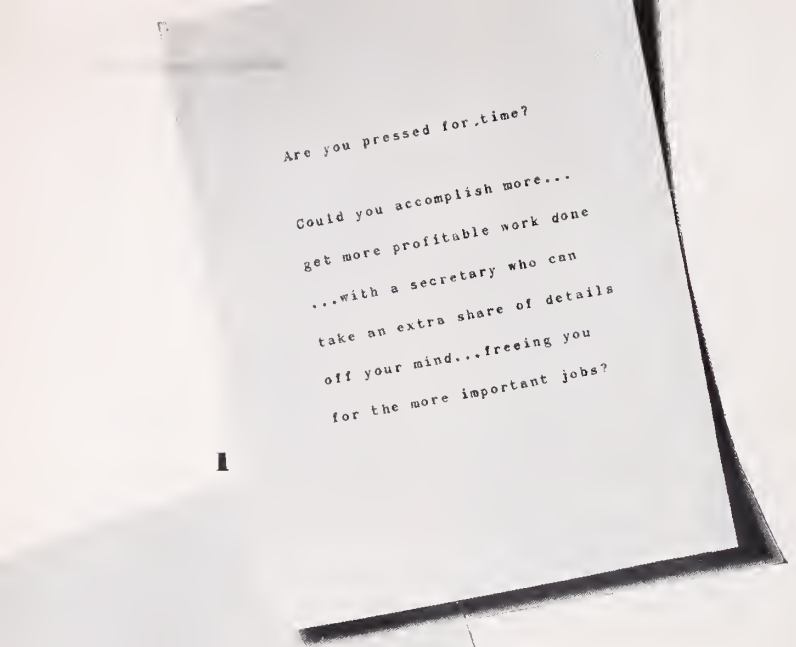
Design No. 644 has just as many tricks too. Work in that pet "touch of white" on Version 1; blossom forth in a floral print in Version 2; look trim, slim and smart as a whip in Version 3. It sounds almost like magic, doesn't it? Don't let the fact that you've "never made a thing" deter you. These patterns consider such possibilities and if you follow instructions, you can't go wrong.

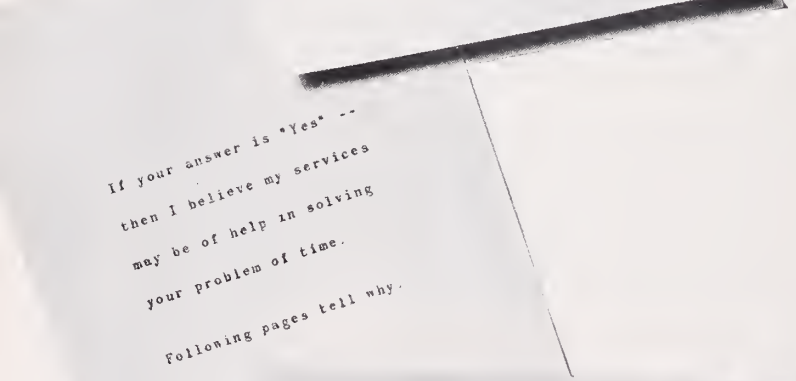
Choose your colors and fabrics with your preferences and way of life in mind. If blue makes your eyes look like cornflowers, include plenty of it, spiced with some sharply contrasting color. If it's green that does nice things for you, see to it that there's some in your wardrobe. Begin now and let your needle help you climb up the rungs of your career ladder.

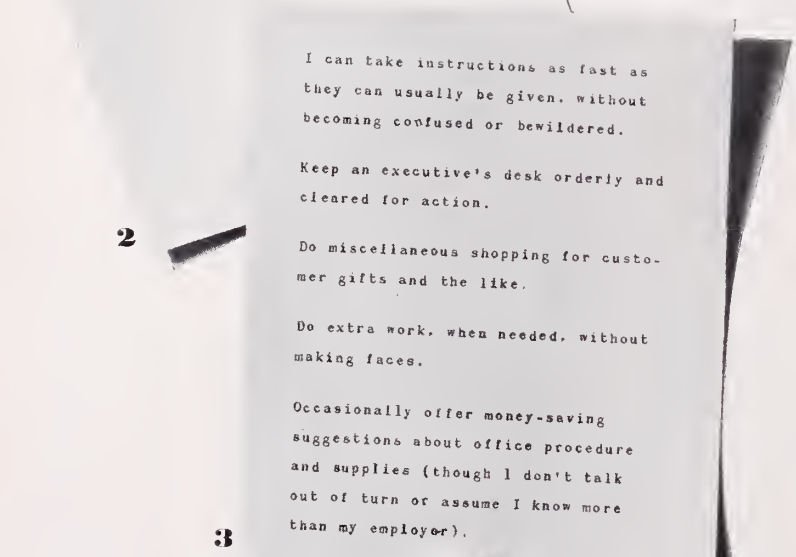
Above, Basic Pattern 643 is in instep length or shorter. Four-piece skirt joins a snugly fitted bodice at new elongated waist-line. Front shoulder yoke can be softened with a sailor collar or ruffles, which you can buy ready-made. Wear it with bracelet-length or with short sleeves.

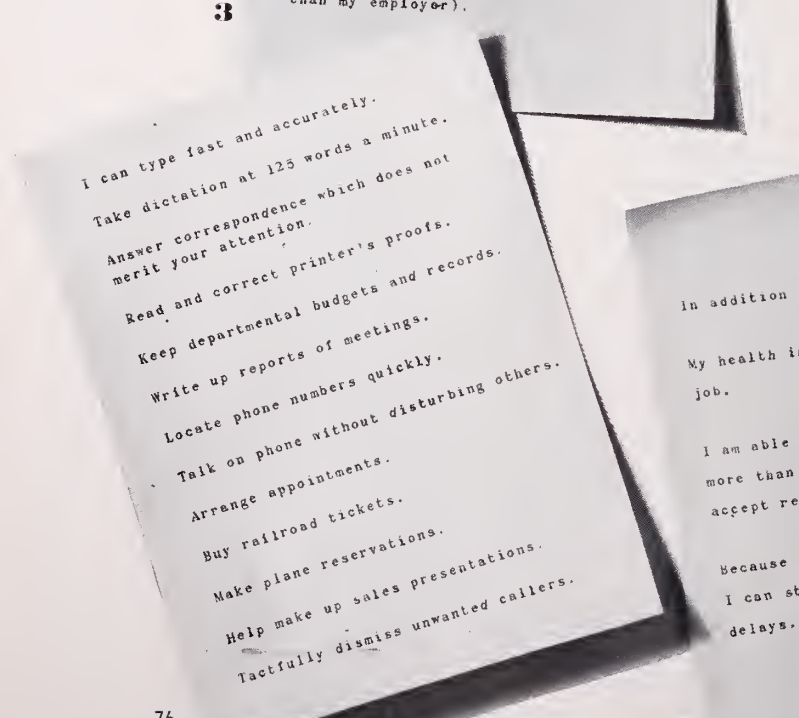
Left, Basic Pattern 644. Wide skirt, gathers simulating a yoke at curved slashes in blouse are highlights of this one-piece dress. Buttons halfway down front. Can be worn with or without a shaped collar, and with long or short sleeves.

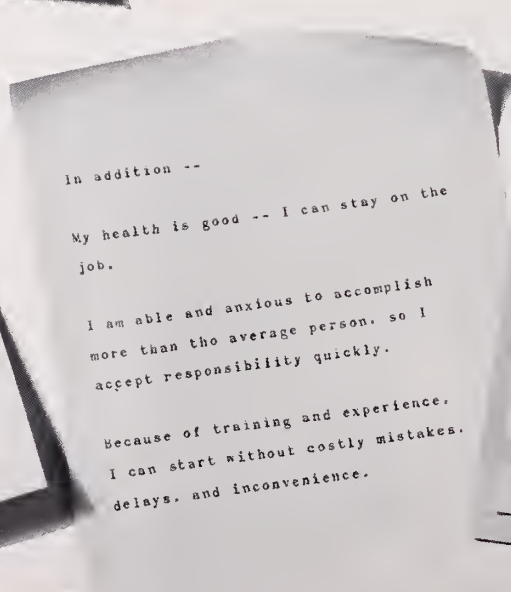
OTHER VIEWS, INFORMATION, PAGE 80

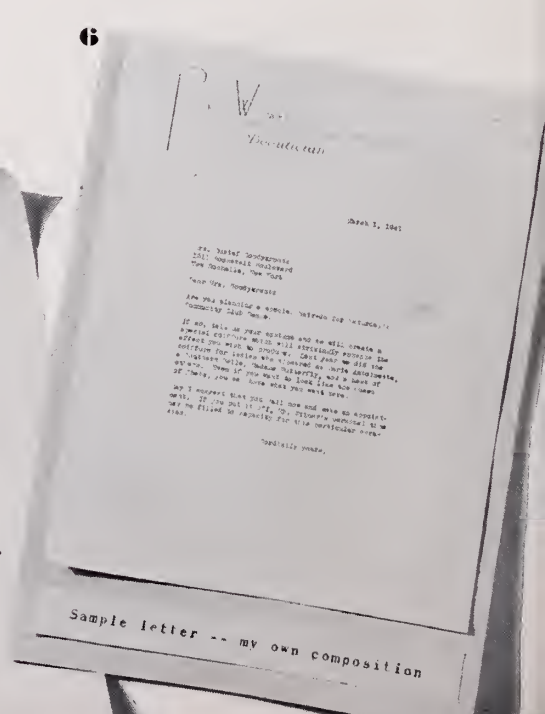












SELLING YOURSELF

A "Presentation"— your qualifications in book form— can get you a better job

THE typewritten pages bordering this article, when bound between black leatherette covers with a multiple ring binder and pasted on black inside sheets, are a good example of a presentation. The subject is yourself; the object, in this case, a job as a secretary.

Presentations are an old story in the world of big business. They go hand in glove with big contracts. If you could watch the flowering genius of American industry in action—the persuasive advertising agent, the top-flight insurance salesman, the distributor of motion pictures—you would see that all these men rely heavily on presentations. They have been doing so for years.

Now the idea has filtered down so that there is nothing startling about a sales-minded girl doing a presentation on herself with as much care—and with as great an effect—as is lavished on a million-dollar sales-promotion. By this means some young women have sold themselves for jobs ranging from mail clerks to responsible executives...from $25 secretarial wages to $75 copywriting salaries. It's a real job-getting tool.

The theory of a presentation is this: you list your assets and you analyze your would-be employer's needs in the most concise, logical and arresting manner possible. You do it according to the time-tested formula of presentation-building, the key to many a successful job of selling: Problem, Solution. (Continued on page 80)



BE APRIL-FRESH ALL YEAR

To keep your beauty at its peak, day in and day out, cherish your lovely complexion with Miss Arden's three-fold formula . . .

ONE . . Cleanse with Ardena Cleansing Cream together with Ardena Skin Lotion. Or use Ardena Fluffy Cleansing Cream.

TWO . . Freshen with Ardena Skin Lotion.

THREE . . Smooth luxuriously with Ardena Velva Cream if your skin is normal or oily . . . with Ardena Orange Skin Cream if your face is dry or lined or thin.

ARDENA CLEANSING CREAM . . . 1.00 TO 6.00
ARDENA FLUFFY CLEANSING CREAM 1.00 TO 6.00
ARDENA SKIN LOTION . . . 1.00 TO 15.00
VELVA CREAM . . . 1.00 TO 6.00
ORANGE SKIN CREAM . . . 1.00 TO 8.00

691 FIFTH AVENUE • NEW YORK

DOUBLE-DUTY DUDS



Plaid topcoat that's casual enough to wear over country suits—swank enough to throw across the shoulders of town clothes. It's made of Dexter exclusive wool plaid in clear, bright color combinations. $18. Marshall Field, Chicago



Fuzzy-wuzzy jacket so simply cut that you can wear it equally well with either day or evening clothes. Comes in Sidney Blumenthal's worsted wool—protection against cool Spring weather. White only. This is under $20. At Best's, New York



Military coat to make you smart as an officer, rain or shine. Note epaulettes and large dispatch pockets. It's the "Regimental Girl" of cotton gabardine, "Weather-sealed" by Impregnole. Found for $7.95. At B. Altman in New York

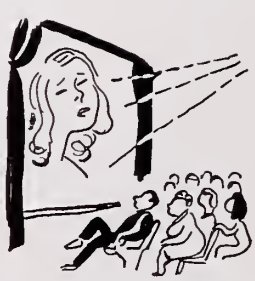
NORTH STAR

(Continued from page 43)

of Mrs. Ruth Roberts, a language coach who drilled the fundamental euphonics of English into her in record time. The result, despite the fact that Ingrid resembles her in no other way, sounds something like Garbo. But where Garbo's voice is tortured with overtones of tragedy, Bergman's is musical and wholesome (a word generally describing unattractive girls but used here in its pristine sense).

If it were possible for such a thing to happen in Hollywood, Bergman *made* "Intermezzo" un-noticed and then slipped back to Sweden before the picture was released. After its release Selznick's star was a secret no longer.

The immediate effect was for Vinton Freedley to offer her the rôle of Julie, the compassionate, bullied slavey in the Broadway production of "Liliom." Ingrid said fine, but everything had to wait until she could return to Sweden, see her husband and come back with her baby. If war was going to engulf her native land, she wanted to be sure that her daughter was well out of it.



Once in rehearsal for "Liliom" she found the language difficulties infinitely greater. She could learn her part in the movies and give it in reasonably short "takes," but a stage performance called for an evening's sustained flow of English. "Liliom," for reasons which drama critics have been unable to fathom, has taken on the dignity of a classic.

Actresses regard the rôle of Julie as though it were Juliet. For Ingrid to do the part and fail might brand her as a shallow actress trying something beyond her depth. Then, in addition to every other hazard, Ingrid missed the prompter's box, long obsolete on the American stage, but which no Swedish production would be without. The stage manager prompts in the American theater—if he isn't too busy fussing with the light men.

"AI wass fry-tened to death I woot forget my worts," Ingrid admitted. And well she might be. A native actress can always ad lib until she gets her cue. But if Ingrid muffed her lines she'd be left high and dry to extemporize in a foreign tongue.

She didn't muff her lines—or her opportunity. "Liliom" was a complete personal triumph and fulfilled all the promise she showed when she wrote, directed and acted in her own play at the age of fifteen. She stole "Liliom" right from under the competent nose of Burgess Meredith, proving her own theory that in the theater an actress has a better chance to dominate the scene than in a picture where she is at the mercy of the director and film cutter.

The secret of the Bergman charm—if it is a secret—is the fun she has doing things. Acting is serious work for her—there's nothing dilettantish about her approach—but the exuberant kick she gets out of it communicates itself to cameramen, director, grips, everyone on the set.

THE first job she ever held, when she was fifteen and still going to school, was as an extra in a Swedish film being made just outside Stockholm. She worked the whole day as in a dream. That night the studio phoned her at home. Her heart did a rapid flip-flop, with the thought that perhaps the director had spotted her and she was on her way towards stardom. But it was only the accounting department which wanted to know why she hadn't collected her ten kronen ($2.50) for the day. She'd had such a good time, she explained, that getting paid for such work seemed inconceivable.

Ingrid went through dramatic and secondary school (the equivalent of an American finishing school) before going back into the movies. Then she played in twelve films (she didn't star in any of them except "Intermezzo") before coming to America.

Learning to play the piano was also part of her education—today she plays extremely well. Selznick was delighted when he could shoot the piano-playing scenes in "Intermezzo" from all angles instead of over the top of the keyboard—the usual way of not showing the hands and avoiding conflict with the dubbed-in music. The result was so pleasant—it was Ingrid's music you heard on the sound track—neither Columbia nor M-G-M could resist sticking her in front of a baby grand and showing her off in *their* pictures.

Working in Hollywood she is constantly amazed by the prodigality of the studios and the unlimited resources at their command. She observed that a shooting crew here comprises forty people; in a Swedish production the usual number is eight. As a result, Swedish producers have to use more ingenuity. "If Hollywood wanted a shower of sixteen-karat rubies," she said, "they woot (Continued on page 83)

Quick look at movies

Rated by card values—ace is high



Model Wife

CAST: Dick Powell, Joan Blondell, Charlie Ruggles, Lucile Watson
DIRECTED by Leigh Jason
PRODUCED by Universal

Clever comedy revolving on a young couple's efforts to hide their marriage. A mix-up follows when the boss' son courts the wife



Melody for Three

CAST: Jean Hersholt, Fay Wray, Schuyler Standish, Walter Woolf
DIRECTED by Erle C. Kenton
PRODUCED by R-K-O

Music of great composers is woven into this melodrama of a country doctor trying to reconcile the parents of a child prodigy



Dead Men Tell

CAST: Sidney Toler, Katharine Aldridge, Don Douglas, Sheila Ryan
DIRECTED by Harry Lachman
PRODUCED by 20th Century-Fox

A Charlie Chan thriller. This time the Celestial trails a criminal determined (foul means preferred) to lay evil hands on buried treasure

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than its nearest competitor selling at the same price

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- ✓ Is it porous—does it let moisture through?
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- ✓ Does it resist chipping and peeling? Does it stay lustrous and gleaming until you are ready for a fresh manicure?
- ✓ Do your nail shades flatter your skin tones as well as your latest costume colors?
- ✓ Is the brush always of even bristles, securely set in an aluminum shaft made in U. S. A.?

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Only 10¢ in U. S. (20¢ in Canada). In exquisite new bottle, designed by Donald Deskey, famous New York Industrial Designer.

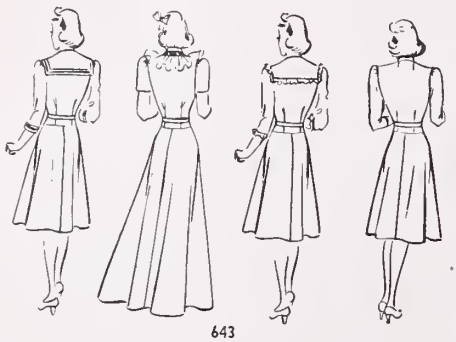
Northam Warren, New York, Montreal, London



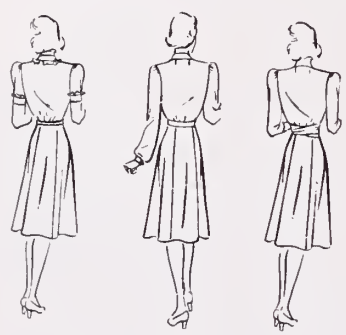
CUTEX POLISH *is Porous*

Back Views of Designs

Designs on pages 74 and 75



643



644

Hollywood Design No. 643 is designed for sizes 12 to 20, 30 to 38.

Hollywood Design No. 644 is designed for sizes 12 to 20, 30 to 44.

PRICES OF HOLLYWOOD PATTERNS

Hollywood Patterns are sold in department and chain stores in most cities. They may be purchased by mail, postage prepaid, from the Hollywood Pattern Company, Department G-A, Greenwich, Connecticut; in Canada, at department stores; and by mail, from the Hollywood Pattern Service, Department G-A, 2 Duke Street, Toronto.

	In U.S.	In Canada
630	15¢	25¢
634	15¢	15¢
635	15¢	25¢
643	15¢	25¢
644	15¢	25¢
647	15¢	15¢
648	15¢	15¢
649	15¢	25¢

ALDEN CONTEST

• The winners of the *Glamour*-Evelyn Alden Around-the-Clock Design Contest will be announced in the next issue of *Glamour*, out May 1. Although the contest closed March 21, a full month is required for the judges to make their decisions. First prize is $250; second, $150; third, $75; fourth, $50; fifth, $25; and twenty-five gift certificates.

SELLING YOURSELF

(Continued from page 76)

Proof, Conclusion. Put yourself in the place of a girl who wants a better job. (Maybe you don't have to, maybe you want one as it is.) Why, you may ask yourself, should a person with average ability supported by a presentation sell herself more easily than a talented person without a presentation? The answer is simple:

First, a presentation gets all your qualifications across better than you can by describing them verbally. Without a presentation, the average person often forgets or neglects to mention 25% of what he or she has to say.

Second, a presentation never becomes flustered, never tells a story piecemeal or backwards. It begins at the beginning, tells everything, stops. It holds the prospect's attention during what would ordinarily be the most trying phase of an interview. It convinces because it presents a logical arrangement of related facts.

Third, it has proved itself invaluable to big jobs and has therefore become an established practice with industrial and professional people. Copy writers, decorators, commercial artists and other talented persons hold the presentation method in high esteem. These people feel it is virtually impossible to do full justice to themselves in any other way.



Consider the story of the hypothetical young woman who made the presentation illustrated here. She wondered what a presentation could do for her and asked a sales-minded friend. "Simple," he said. "Make up a portfolio showing, a) the prospect's problem; b) what *you've* got that solves it; c) the proof or reasons why you think so, including samples and testimonials if you have any; d) in conclusion, ask for the business."

AFTER several sessions with the midnight oil, a can of rubber cement and her typewriter, her presentation was ready, as you see it. She decided she would rather "ask for the business" by word of mouth, so she memorized her conclusion; "Well, Mr. Blank, that is my story and I would like to demonstrate that I can do what I say I can. That is, help relieve you of details which take up your time and enable you to give your attention to more important business. May I?"

Such a statement is good whether you make it to your prospective employer directly after he has examined the presentation during the interview—or make it when calling to collect your portfolio if you sent it in for leisurely perusal. The only difference between your presentation and that of a higher-priced creative person is that the latter usually has samples to show—advertisements, articles, photographs, publicity stories. If you are a creative person and seek to make an opening somewhere on the basis of an idea, you can still use this formula to sell your mental off-spring for a goodly sum.

JUST a few suggestions on the practical mechanics of getting up a presentation. Most girls agree that a presentation should be dramatic but not too much so. Just the fact that you are armed with a presentation is usually dramatic enough. The contents may well be plain, straightforward, devoid of clever tricks. If a "jumbo" typewriter (with extra large type face) is available, type your presentation on that. It will be easier to read.

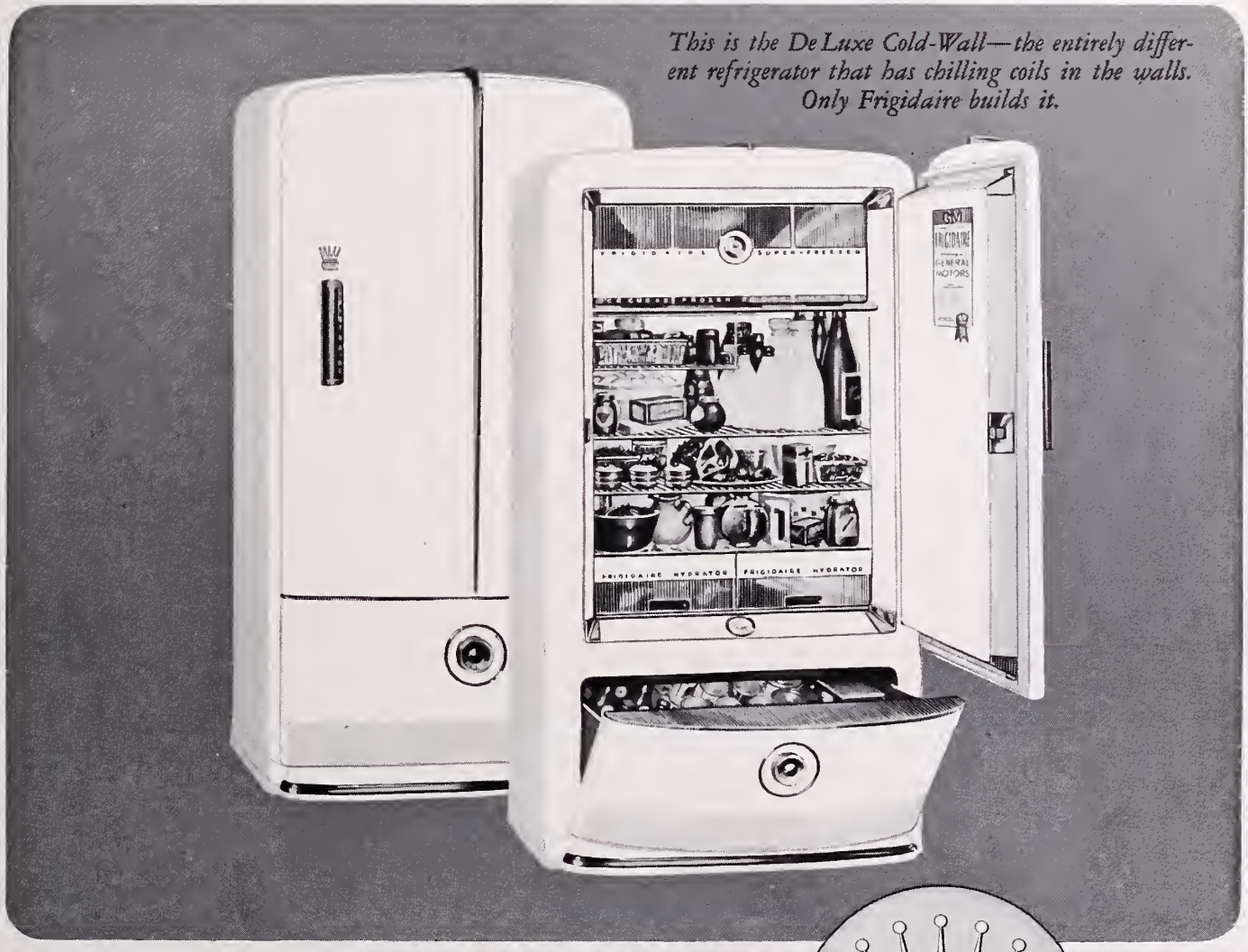
Many find it helpful to prepare a detailed outline of assets and liabilities before starting. This is a simple matter. Rule a line down the center of an ordinary sheet of paper. On one side write all the things you can do plus education and experience. On the other, what all these qualifications mean to the employer in terms of benefits to him. (This is to clarify your own mind. Therefore write down everything.) Remember, this step is not part of the presentation.

Don't include your picture—it won't do you justice. Don't write your experience in narrative form. It takes too many words and too much of your prospect's time. He is not reading it to be entertained. If you have samples of your work, don't include too many. The prospect merely becomes confused, bored, annoyed. Don't include such generalizations as, "I am loyal, energetic, have no bad habits, etc."—nobody takes you at your word for it.

Finally, when pasting in typewritten sheets, apply rubber cement only to the *corners*, a ridiculously minor but important piece of advice. If you cover the whole back of the sheet, the benzine will soak through and spoil the print.

To sum up! When you write your presentation, adopt the effective technique of the old revivalist who explained his large number of converts by this selling formula: "I tells 'em what I'se gwine to tell 'em; then I tells 'em; then I tells 'em what I told 'em."

Brilliantly Fashioned Inside and Out



FRIGIDAIRE builds new usefulness and economy into cabinets styled by a World-Famous Designer

You won't have to be told that a great modern designer devised the *outside* of the new Frigidaires. Open the door and you'll find the same ingenious simplicity *inside.*

Because a refrigerator is bought to be useful you will find additional confidence in these facts.

Frigidaire is built only by General Motors—and has always been America's No. 1 refrigerator. The 1941 models offer you a wealth of new features. They are the greatest values in Frigidaire history.

See these style leaders at your Frigidaire dealer's store.

Frigidaire Division—General Motors Sales Corporation, Dayton, Ohio. Canadian Factory at Toronto, Can.

FRIGIDAIRE REFRIGERATORS
RANGES AND WATER HEATERS

Buy the favorite –

buy Frigidaire

... over 6 million built and sold

GET THE DROP ON THE THERMOMETER

Cool cotton, cotton, and more cotton blooming on every page . . . dirndls, denim and date-clothes (delightfully low-priced, thank you) . . .

Other washables . . . including endless varieties of spun rayons and tubbable crêpes . . . Shirt-waist dresses—the ideal back-log for Summer wear . . .

"Hot Weather Town Clothes" —inexpensive outfits that look cool when the pavements are baking, shown to you before the heat waves warp your vision . . . "Getting in Shape for Summer" — sketches of exercises that will help you wear a bathing suit with pride instead of dread . . . all shown in

GLAMOUR

New Summer Fashions Number
Out May 1

CHARGE IT, PLEASE

(Continued from page 52)

a suspicion-ridden individual with heart of flint. The friendly, anti-red-tape principle of extending credit to young people on the way up has superseded the super-sleuth grillings and often embarrassing follow-ups of a less-enlightened age.

Most stores are discovering that if a person's income is properly budgeted, they need have no fear that she will not be able to pay for merchandise she has bought. The whole transaction is based principally on "moral responsibility;" and whatever the *form* of credit, the manner of determining *credit rating* in most instances boils down to a few simple questions:

"Are you over twenty-one? (If not, you must have an adult sponsor.)

"Are you living with your family? Or careering it alone?

"How long have you lived at your present address?

"How long have you been working in the job you hold at present?

"What is your approximate average income?"



There are no hard and fast rules for any specific category. The Credit Manager takes up your individual case in person, and he's apt to be cooperative if there is any special reason why you don't want him to check your case history with your family or employer. And he'll be happy to advise you how to surmount certain purchasing peaks that loom up in even the best-regulated young lives—from clothes sprees at Easter to gift sprees at Christmas—from vacations and cruises to such once-in-a-lifetime affairs as your own wedding!

DETAILS of operation differ in specific stores, but the foundation of them all is substantially that outlined by Mr. Smathers to Jane. In New York, *John Wanamaker's* credit credo is: "No down payments—no notes to sign—no coupon books —no carrying charges—no red-tape of any kind." The "Revolving" part of their system means that after each 25% payment, your credit is increased by the amount paid.

In other words, suppose Jane shoots the whole $100 in March; she is billed April first for $25, or 25% of the $100 she owes. After she pays, her credit is extended in the amount of $25, and she is free to buy another $25 worth of merchandise (probably of a more practical sort, since she is essentially a sane girl).

Stix, Baer and Fuller Co. in St. Louis, and *Bloomingdale's* in New York, have what they call a Permanent Budget Account. In each of these stores, the limit of credit is set in units of fifteen, beginning as low as $30. One-sixth of the total owed is paid each month for six months, plus a carrying charge of about one-half per cent. Credit is renewed according to the amount of each monthly payment. No orders by telephone or by mail; a charge plate must accompany each purchase.

IN Newark, *L. Bamberger's* have a Budget Charge Account, essentially a six-month revolving credit plan, which works in units of six—$30 or $36 or $42 and on up—with one-sixth of this amount payable each month, and a one-per cent carrying charge on the unpaid balance.

The Manhattan Shop in Hartford, Conn., has a Budget Account system with accounts ranging from $50 to $300 and running from five to ten months. The revolving element enters in if payments have been made when due, in which case small additional purchases may be added before the contract matures. There is a moderate carrying charge for these accounts, most of which is refunded at maturity as a bonus to encourage the girls to pay promptly. (We can't think of a better incentive!)

Some stores prefer the coupon book method of extending credit. *Gimbel's*, in Philadelphia, say "You can purchase anything with a *Credit Bond*" which is composed of coupons in denominations of 25c and up. These coupons are as good as cash anywhere in the store. Any working girl earning $15 or more a week may obtain a $25 *Credit Bond* upon verification of her credit, plus a small down payment. As she buys during the ensuing months, she may add more coupons to make more purchases.

So you can see that the credit plans, originally thought up to iron out the kinks in banking and big business, have percolated down to a point where they can be of help to you and you and you. You can hold out for *quality* in what you buy, without limiting yourself too stringently in *quantity*. And, although we have had space to highlight but a few variations on the prevailing credit themes, we herewith propose a vote of gratitude to *all* far-sighted merchants who have thus shown their faith in the good sense and responsibility of Young America on the way up. Look into the credit system of your favorite store. Maybe it, like Jane's, is a godmother in disguise.

NORTH STAR

(Continued from page 78)

ask for it—and get it." She likes what most Scandinavians do. She is crazy about coffee (she thinks New York has the best in the world and drinks it without sugar or cream); for exercise she prefers walking and skiing. Every day there was snow on the ground while she was in New York she went out on the great open slopes of Central Park, to play with her daughter, Pia. She found time for some real skiing in Nevada with her husband and the Ernest Hemingways only a few months ago.

On the subject of her daughter she is altogether and genuinely doting. She never missed a morning's work while doing Columbia's "Adam Had Four Sons"—it meant getting on the set at 5:00 a.m.—but once she drove everybody crazy when she didn't show up all day for a fitting. She arrived eventually. She had been scouring town for a particular kind of orange squeezer for Pia.

Strangely enough she is emphatic in saying that her daughter will not go into the movies for a career. Asked why, she insists it's too hard a pull. Not, she quickly adds, because she believes her own career is a shining example of conquering insuperable obstacles.

"When Ai thank of the hundrets and thousants of actresses who try so hart and never have a chance even to *show* what they can do," she says quietly and earnestly, "Ai thank in my own case Ai wass too lucky for one person." Suppose Pia *insists* on acting as a career? "Well," says Ingrid with the firm but mistaken conviction of all mothers, "Ai woot talk *sense* to her."

Someone should talk sense to her producers. Although under contract to Selznick, she hasn't made a picture for him since "Intermezzo." She was loaned to Columbia and then to M-G-M to play the troubled young wife of Robert Montgomery in "Rage in Heaven." Currently, she is working for the same company opposite Spencer Tracy in "Dr. Jekyll and Mr. Hyde." In all these films, her rôles permit her to use only one portion of her dramatic register: the bewildered, shy, mutely-suffering woman. But she has power, too, and she hopes desperately she'll be able to do Hemingway's Maria, in order to demonstrate the fact.

The rôle Selznick himself has been plotting to cast her in for two years is Joan of Arc—her favorite historical character. If she ever has a chance at it, five will get you ten there will be an Academy Award winner named Bergman that year.



TAKE
THESE
3 Steps
TO RADIANT
Beauty

Helena Rubinstein

YOU KNOW—and Helena Rubinstein knows—how important a really exquisite skin is to your beauty and your happiness. She knows, too, that few girls have more than a few minutes a day to spare on their complexions—nor can they afford a costly "Beauty Ritual." So Helena Rubinstein has worked out this simple day and night skin-care treatment, Three Steps to lead you straight to Beauty!

1 **CLEANSE with Pasteurized Face Cream.** An unusually rich cream that lubricates and soothes the skin as it cleanses. Also perfect for massage. (Specify Pasteurized Face Cream Special if you have a particularly dry skin.) Sizes from 1.00.

2 **PROTECT with Town and Country Make-up Film.** Light-textured, pearly foundation. Keeps your complexion dewy fresh, make-up flawless, in spite of drying winds, sun, steam heat. 1.00, 1.50.

3 **SMOOTH with Town and Country Night Cream.** This softening emollient helps guard against the flaky drawn look that comes to even a young skin if extremely dry. 1.00, 1.75. *If your skin is oily*—Step Three becomes Beauty Grains, marvelous little granules that wash away all excess oil and impurities. 1.00.

Available at your favorite shop or fill in the coupon below and mail directly to

HELENA RUBINSTEIN — 715 FIFTH AVENUE, NEW YORK

Please send me

Town and Country Make-up Film, 1.00 ☐

Town and Country Night Cream, 1.00 ☐

Pasteurized Face Cream, 1.00 ☐ Special, 1.00 ☐

Beauty Grains, 1.00 ☐

THE CHARM BOX: Mail order only. Trial sizes: Pasteurized Cream, Town & Country Film, Lipstick, Powder. Complete set, .25 ☐

Name.....

Street..... City.....

State..... Amount.....

G2

THROUGH THE LOOKING GLASS

WITH Easter just around the corner—and Spring in the offing—a yen for new things usually rises like the sap. Here you'll find some brand-new cosmetics that are grand for presents—either to yourself—or to your friends.

For a small, but good, present to yourself—one of Pond's new lipsticks called "Pond's Lips." There are five different shades, ranging from yellow red to a darkish blue-red and they have even included that hard-to-find Natural shade. 55 cents

If you want to indulge in an orgy of perfumed baths, then try one of the five-pound bags of Wrisley's bath crystals. Besides being a water softener, it lasts a long time. Many odors. About 60 cents

Depend on Revlon to bring out something new, cute, and as American as baseball. In their package called "Roadside Rest," you'll find nail polish (naturally!), lipstick and Cheek Stick.

You can get it with "Cherry Coke," a burnished red shade; "Rosy Future," a clear American Beauty color; or "Hot Dog," a lighter shade of polish with harmonizing—instead of matching—lipstick, Cheek Stick. $2.20



As gay and pretty as Spring bonnets is Cecil Page's Easter egg package with perfume inside. Just looking at it, wrapped in lavender net and ribbon, brings nostalgia for Spring.

The bottle comes in a gold leather jerkin, as you can see in the picture. There is a choice of one of three perfumes, "English Garden," "Persian Lilac," or "Gardenia." Perfume alone, $1.25; in its Easter gift gaiety, $1.50



Lucien Lelong's "Pochette" is a wonderful Easter gift (either for you or from you). A make-up kit to carry conveniently in your purse, it is fitted with powder (in a pretty leak-proof container complete with sifter), a powder puff, lipstick and rouge.

In Lucien Lelong's new, warm shade called "Nasturtium," which goes so well with the browns, golds, greens, burnt reds in new Spring prints. $2.50



Spring fever should be just another reason to make you want to get your skin in good condition. Particularly, if you have that great American affliction—dry skin. Farel Destin's Destina creams are a good answer.

The creams are packaged in dusty pink, which goes nicely on dressing tables. Here are cleansing cream, night cream, and All Day Beauty Base for protection from weather. $1 each



LOVE GOES DOWN IN THE FREIGHT ELEVATOR

(Continued from page 58)

feeling about Miss Murchison. He is just surprised to find her in the office at three-thirty on Saturday afternoon.

"Well," Miss Murchison says. "You're working late, Mr. Foyle."

"Some stuff I had to get finished," he mutters.

"Mr. Gropper asked Miss Kelly to type out some specifications for him to take out to Cincinnati," Miss Murchison says, brightly. "She had a date this afternoon, so I said I'd do them."

She does not add that her offer was conditioned by the fact that she thought she would be alone in the office with Joe Foyle. For all I know, this may not even be the fact, or, if it *is* the fact, Miss Murchison may not fully realize it. Sex is inscrutable, if you ask me.

"Don't tell me *you* didn't have a date," Joe Foyle says, with blundering gallantry.

Miss Murchison tilts her head, lowers her chin, and looks up at Joe Foyle. "Me? Oh, no," she says, not quite sighing. At this point the elevator arrives, making it unnecessary for Joe to say anything. This is a break for him, because there's nothing he *could* say.

WELL, the two of them go out into the deserted, Saturday-afternoon street. Foyle, who had intended to see if he could pick up a game of squash at his club, looks intently at Miss Murchison and gets a totally different idea. "What say we have a drink?" he asks.

"Oh, *yes!*" Miss Murchison says. I don't want to be catty, but I don't think she's very much surprised at this offer. Anyway, they go into a nearby bar and sit down. Mr. Foyle asks Miss Murchison what she'll have, and Miss Murchison says she'll have whatever Mr. Foyle is having, so Mr. Foyle orders two Martinis.

An hour later, they are still in the bar. Conversation has been confined mostly to bright little exclamations of "Well!" and "Nice, isn't it?" and "Yes" and "Oh, Waiter!" This is because both are a bit embarrassed—pleasantly so, you understand—and they can't think of anything to say. Joe has been filling the pauses in the conversation with Martinis, and has had four. This is one too many. Miss Murchison has had three, and doesn't show any symptoms except a peculiar brightness of eye.

To make a long story short, they go from the bar to (Continued on page 90)

YOUR DENTIST—

(Continued from page 67)

vigorous rotary motion—around and around in small circles. If you're conscientious about this, the bristles will dislodge any deposits on the tooth surfaces, and the bristle tufts will bump against the gum margin. When brushing inside surfaces of the front teeth, hold the brush almost vertical, so only the tufts of the bristles scour the surfaces and bump the gum margins. Scrubbing hard back and forth is almost sure to cause recession of the gums.

Most of the well-known tooth powders and pastes contain very fine abrasive which aids in scouring. Mouth washes and dentifrices are of great help in keeping the mouth fresh and clean. Your teeth should shine after this, and feel smooth to the tongue. Dedicate two minutes to the procedure, and don't cheat on any of the surfaces. You're just cheating yourself.

If there are spaces between the teeth, use dental floss once a day, sliding it up and down. Don't saw—in time, this might cut grooves in the tooth surface.

DON'T forget that diet has a great deal to do with prevention of tooth decay and gum inflammation. Primitive people, who live on leafy or tuberous vegetables, fruits, fish and meats, have far less trouble with their teeth than you who live on Newburgs and such. Avoid diets high in wheat flour and sugar—these are most disastrous to your teeth. Your best move is to eat moderately of a diet that consists of fresh vegetables and fruits, dairy products, and meats that include liver, kidney, heart. Take plenty of time for eating, and don't dodge foods that require chewing. Avoid candy between meals.

Get your quota of vitamin D—to date, the best single preventive of tooth decay that's known. If it's impractical to get your vitamin D in direct sunlight, fortify your diet with a vitamin D preparation.

If you've allowed considerable damage to occur, the skillful dentist can usually restore your mouth to a lifetime condition of health and beauty. He knows how to fill teeth so that, where conditions are right, they may remain perfect. He can brace, by means of bridgework, teeth which have shifted or tipped or loosened. Even in a well-advanced case of pyorrhea, he can arrest the disease and keep the remaining tissues healthy in a majority of cases.

Offhand, the costs of skillful dental treatment may seem high, especially when neglect has piled up the work to be done. But considered in terms of life satisfaction, the cost of having and keeping beautiful teeth throughout your lifetime is small.



I wish my Daughter would

"I wish my daughter would avoid extremes in make-up! But her friends all go for fire-engine lipstick. So what can I do?"

Well, don't take it too seriously, because it's not worth an argument . . . and she'll outgrow it! Use a little tact . . . teach her tricks in matched make-up (and moderation).

"I wish my daughter would tell me things!"

This is important! Tell *her* things . . . and a sense of comradeship will bloom. Advise her about "difficult days," for instance. The difference a really *comfortable* napkin makes. Explain that Kotex sanitary napkins are less bulky and naturally less apt to rub and chafe.

Tell her, too, that she need *never* feel self-conscious with Kotex. Because Kotex has flat, pressed ends that never show . . . never give away her secret. Be a real help to *her*, and she'll confide in *you!*



I wish my Mother would

"I wish my mother would wear smarter clothes!"

You've got something there, young lady . . . you want to be proud of her. So talk up shorter skirts, to begin with. Go shopping with mother . . . your fitting room "oohs" and "ahs" will do the rest. Make her *feel* smarter and she'll dress to match!

"I wish my mother would stop evading questions!"

Maybe that's *your* fault . . . maybe you resent her criticism about slang, make-up or dancing. Don't blame mother, then, if she shies away from giving you more intimate advice . . . such as telling you how Kotex helps make your "difficult days" *less* difficult.

But give her half a chance and she'll explain that the new safety-shield in Kotex gives added absorbency . . . extra confidence. That Junior, Regular and Super Kotex give you a right size for each day's needs.

Be confident . . . comfortable . . . carefree . . . with Kotex*



*Trade Mark Reg. U. S. Pat. Off.

MAIDEN FORM'S
"Allo-Ette"
FOR "IN-BETWEEN" FIGURES



...FITS TO A FRACTION-OF-AN-INCH!

If you're not actually *heavy*-bosomed but just a *trifle* larger-than-average — "Allo-Ette" solves your brassiere problem because it gives that necessary bit of extra fullness through the breasts. Adjustable shoulder straps and back-fastening assure "precision fit," to a fraction-of-an-inch — $1.00, $1.50 and $2.00.



*"Intimo," for average bosoms, emphasizes the "dividing line" — $1.00, $1.50, $2.00 up; shown with *"Curtsy" pantie girdle No. 1526 (regular girdle 1506)—$2.00. Send for *free* Style Booklet R: Maiden Form Brassiere Co., Inc., New York

AT ALL LEADING STORES

Maiden Form
LOOK FOR THIS TRADE-MARK ON
BRASSIERES *Reg. U.S. Pat. Off.
GIRDLES · ONCE-OVERS

"There is a Maiden Form for Every Type of Figure!"

There will always be an England



Silver Plated English Charm Bracelets $1.10

Price includes mailing and insurance.

All the romance of old England brought to life in these lovely heavily silver-plated, antique finished charm bracelets. Nine beautiful charms, including the Crown of England, the Reclining Lion of Buckingham and the English Coat of Arms. Made to last a lifetime—*will not tarnish.*

Send Cash, Check or Money Order

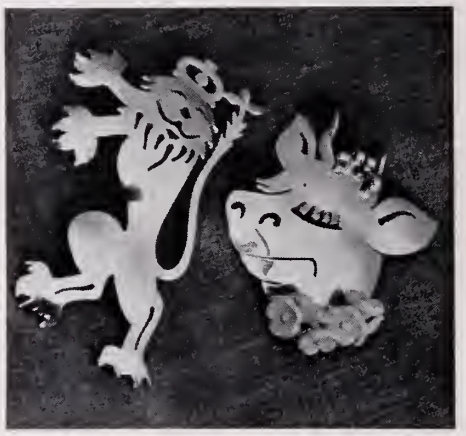
Mayflower Gift Shop
38 Monmouth St., Red Bank, N. J.

Glamour Aisle

Animal gadgets

More amusing gadgetry to brighten up that lapel of yours. One pin is Elsie the Cow, and the other, a British Lion with a grin on his face. Extraordinary animals, these two, we're sure you will agree—and laugh at those seraphic expressions peering up at you.

They're both hand-cut of brass and copper alloy. Elsie has a curled forelock and eyelashes, and wears a necklace of imported colored glass flowers. (We think she's flirting with the Lion!) $2 each. Best's, New York



LAPEL PINS, $2 EACH

"Doggie Stake"

'Tis said that a dog is man's best friend, but he will think it should be the other way around if you give him this set for his birthday. Comfort for him and peace of mind for you.

That's a strong, rust-proof chain and stake weighing less than 11 ounces. What's more, the stake has a swivel top so your dog can run round and round but not get tangled. Chip-proof pan for food and water to go with it. Use the pieces together or separately. $1.45. Hammacher-Schlemmer, New York

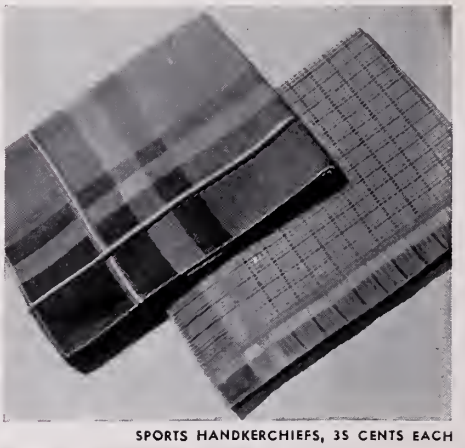


DOG PAN, CHAIN, STAKE, $1.45

Cotton hanks

Tuck one of these sporty hanks into a pocket to add a colorful fillip to your Spring outfit. Or slip it under the cuff of a dark glove with the bright corners peeping out.

The square lying on top is a chambray-type hanky with wide borders of gay plaid stripes. The other is also cotton with tiny, tiny all-over checks. Both were woven in England, and boast hand-rolled hems. In Spring colors at the minute price of 35 cents each. By Burmel. Best's, New York



SPORTS HANDKERCHIEFS, 35 CENTS EACH

Chain rings

For those of you who hunt for simple but unusual rings, we recommend a look at these two. They're of sterling silver in a Kerb chain design, and strike exactly the note for your daytime costumes—town and country.

Small and inexpensive (they come at the painless price of $1 apiece), these can be worn together on one little finger, or separately if you like—one on each little finger. Either way, your friends will comment upon them. B. Harris & Sons, 25 E. 48 St., New York



STERLING RINGS, $1 EACH

Glamour Aisle

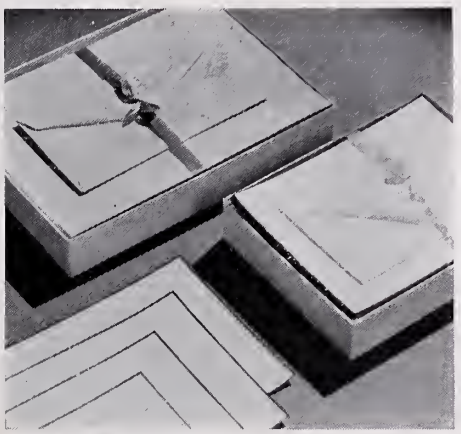


FELT HANDBAG, $2.98

Commuter's bag

Quick relief for all you girls who must ride the rails to work and don't appreciate extra packages—a felt bag fashioned with a metal snap top, that opens to a book compartment. Slip in your current reading matter, and you'll find the bag will carry any regular size book neatly and efficiently.

There's a roomy, flap-top section, too, equipped with the usual pockets for change and mirror. In a variety of colors with contrasting stitching. $2.98. At Bloomingdale's, New York



WRITING PAPER, $1 A BOX

Typing stationery

For busy careerists who type their personal letters, here is socially acceptable stationery in two sizes. In the upper box, plain single sheets of Legation size; below, the smaller Club size, edged in color. To make your notes more attractive, use typewriter ribbons that blend with the paper.

Both are bond papers—Eaton's Socialtype Letters—in pale shades of blue, green, or gray. And for those who still prefer it—white. Each box, $1. At Lord and Taylor's in New York



COMPACT, $2; CIGARETTE CASE, $2.50

Tulip twins

A tulip garden growing in your bag! Red, red tulips nodding their heads at you whenever you open your purse! It's what you'll have with this compact and cigarette case—they're of gold-metal, painted with a riot of the posies all over the enamel lids, as gay and Spring-like as Nature herself.

Created by Volupté, the square compact holds loose powder, and the case takes care of sixteen regular-size cigarettes. Compact, $2; case, $2.50. Gerlou, 76 Street and Broadway, New York



LAPEL LIGHTHOUSE, $1.95

Lighthouse pin

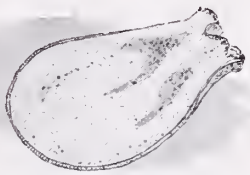
Hung on your lapel, this lighthouse will be a beacon-point of admiration—*and* surprise when you suddenly touch a button at its base and flash the light in the tower! It will throw a beam through red and green windows, as beckoning a beacon as *we* ever saw.

The secret of it all is an Eveready battery (refills for only a nickel) concealed inside the white metal "house." This will gleam brightly against the lapel of a new suit—put sparkle on an old one. $1.95. At Best's in New York

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Glamour Aisle

"Spring Lilac"

Inspired by the lilac shades so important in costumes this Spring, Hudnut presents "Spring Lilac." It's a nostalgic scent reminiscent of grandmother's rustling silks, and a gentle reminder to *the man* that you are there.

Dust yourself with the talcum—your skin will have the fragrance of a Spring morning. Add a dash of the toilet water, pin a lilac on your hat—and who can resist you? Talc, 50 cents; toilet water with atomizer, $1.50. Not shown: perfume, Cologne, bath powder



TOILET WATER, $1.50; TALC, 50 CENTS

Shetland sweater

For any girl anywhere—chic version of her favorite pull-over sweater. This one is of all-wool Shetland, as soft as down, and fitted to give you that long, long look. There's a high, square neckline and two handy pockets in the front. To make it easy to slip on, pearl buttons unfasten on one shoulder.

It's a gay top, and affords so much real comfort, you'll want several. In colors as bright as the sun—daring red, ranchó blue, and others. For $2.95. Found at Oppenheim Collins, New York



ALL-WOOL PULL-OVER, $2.95

Bandanna girl pin

Let this gay wooden lass add an outdoorsy touch to your lapel, or a spot of color on a dark bag. Kerchiefed as she is in a yellow bandanna, she will brighten up any place you put her.

The "pin girl" is hand-carved from wood so light you can attach it to the sheerest of fabrics with no fear of tearing. Painted by hand with ruddy cheeks, seductive eyes, gay head-scarf, she's one of a series of pins called "Women by Miriam." Priced at $4, she's at Saks-Fifth Avenue, New York



WOOD LAPEL PIN, $4

"Dickee-Bra"

Have you ever had your vestee pop out at just the wrong moment? If so, you'll give a special welcome to this dickey and bra combined that can *never* turn traitor, for it's fastened right around you. To make doubly sure of its fidelity, there's a lock-snap at the back of the collar.

Made of piqué and broadcloth, it can be worn over or under a slip. And that tab with the pearl buttons comes off to give you an open, sportsy collar. $1. At James McCreery, New York



DICKEY AND BRA COMBINED, $1

Glamour Aisle

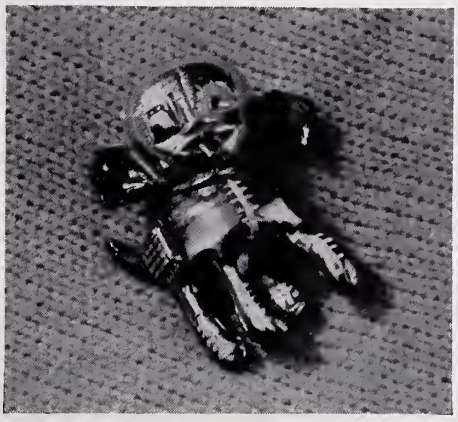


"BUNDLES FOR BRITAIN" TURBAN, $5

Yarn hat

If you're one of many who want to give aid to Britain, here's a charming way to help the cause—buy this turban of red, white, or pale blue yarn and you'll know that Bundles for Britain are receiving $1.50 of the $5 you pay at any store.

The yarn hat has a draped top, hand-woven back. Yes, that is actually a celluloid cup perched atop there. It holds a ball of yarn which unwinds through a hole for you to knit as you chat! $5. At Bonwit Teller, New York



LAPEL DOG, $1

Doggie pin

Pin this friendly dog on your lapel as a reminder of your childhood days—for he's lifted right out of one of your nursery books.

He's a tiny little vagabond pup made of gold-metal with enamel-finish painted in a happy-go-lucky patchwork-design. His eyes are staring and round—you can see he's just begging to be attached to your Spring suit, or clipped at the neck of your dress. Cute companion for $1. Found at Midtown, 724 Fifth Ave., New York



JUNIOR-FIGURE SLIP, $1.19

Rip proof seams

For slimsters only, here's a pretty slip that's especially proportioned to fit junior figures. You'll want it because it's made of smooth Celanese rayon satin, and *also because* it has rip-proof seams.

There's a dainty lace edging on the bodice, with a ribbon run through the beading top. Fitted for comfort—and pretty to show through a sheer blouse. Don it for that right-from-the-skin-out feeling. A "Judy Garland" slip for a tiny $1.19. At Filene's, Boston



CHAMBRAY BLOUSE, $1.83

Sports shirt

An indispensable—here's your perennial "must" shirt, part of any career girl's wardrobe, streamlined for 1941. It's made up in finest domestic chambray, and sports rows and rows of pin-tucking on the collar.

What we—and you will, too—like best about it is that it launders as easily as a handkerchief, and can be depended upon always to look fresh and new. Definite asset to your work-a-day suit—in blue, raisin, or maize. By Jolé. Tariff, $1.83. Macy's, New York

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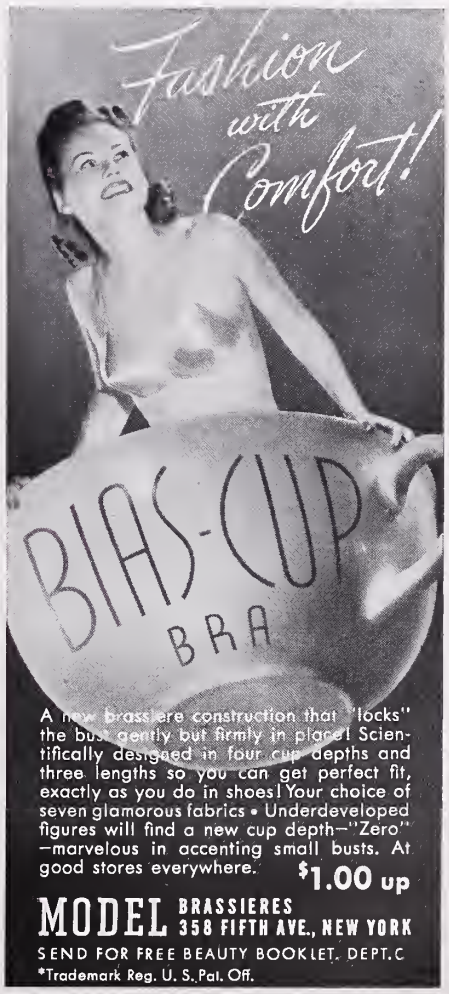
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GLAMOUR will take you—through the eyes of a young career girl whose business is *not* flying, but who learned aviation, got her pilot's license and part ownership of an airplane on a quite modest salary.

GLAMOUR

a Condé Nast Publication

Out May 1

LOVE GOES DOWN IN THE FREIGHT ELEVATOR

(Continued from page 84)

the Zoo, from the Zoo to a Chinese restaurant, from the Chinese restaurant to a movie, and from the movie to a night-club. By this time both are talking a blue streak, Miss Murchison telling about the villainies of Miss Branner, the office manager, and Mr. Foyle saying that what the business needs is some young blood, by God, not an old poop like Mr. Magruder. (Mr. Magruder is his boss.)

As the evening wears on, Mr. Foyle gives the orchestra a five-dollar bill to play *Who*, and holds Miss Murchison's hand while it's being played. Taking Miss Murchison home in a taxi, he puts his arm around her. Miss Murchison snuggles down and says, "Oh, Joe!"

At this point, Joe realizes that he doesn't know Miss Murchison's first name. There being no Martinis at hand to fill in the ensuing pause, he fills it in the only other possible way. The taxicab meter runs up fifteen cents while he is seeing Miss Murchison to her door. The next day Joe awakens to find that he has a throbbing headache and has spent twenty-six dollars. He feels that somehow all is not well.

MONDAY morning Joe hangs around in the lobby of his office building until Bill Fishbein, a young man in the Accounting Department, comes in. Joe doesn't much like Bill, but this morning he hails him like a brother. "Say, Bill," he begins in a hasty, overwrought gabble, "I've been worried about a Springfield Invoice and I thought I'd ask you..."

He holds onto Bill's arm all the way up in the elevator, and sneaks past Miss Murchison's desk without speaking to her, under the pretense that he is engrossed in conversation with Bill. This fools nobody. A cold light comes into Miss Murchison's eyes, and Bill Fishbein is outspoken. "That guy Foyle's losing his grip," he tells his colleagues in the Accounting Department. And, of course, he is right.

By sending out for his lunches, staying after hours until Miss Murchison has left, and never venturing into the open except with a male colleague, Joe manages to avoid speaking to her for two days. By that time, he imagines, it has all "blown over." Also, he has rather pleasant memories of his evening with Miss Murchison, and feels himself something of a dog. So, when he bumps into her near the water-cooler, he grins sheepishly and says (after looking around to be sure he isn't overheard), "How about a drink tonight?"

"No, *thank* you, *Mr.* Foyle," Miss Murchison says, coldly.

The poor boob won't leave it at this, of course. "Say, now, don't be that way," he says. "I thought we could... well, go to dinner." Miss Murchison remains unmoved. "And to the theater," Joe adds desperately. "I got seats for 'Lady in the Dark'."

"Well, I couldn't *possibly* tonight," she says. "Let's see...*Friday* night?" She isn't asking him, she's telling him.

"Fine! Friday night," Joe says, beaming like a reprieved murderer. "I can change the theater tickets." He can't, of course, because he never had the tickets.

It costs him eight-eighty to get them for Friday night. Friday night he spends thirty-seven dollars, runs up seventy-five cents on the taxi meter while saying goodnight to Miss Murchison, and wakes up on Saturday with the realization that he still doesn't know her first name.

BY this time people in the office are talking about Miss Murchison and Joe. He doesn't realize it until, one grim day, he is called into the office of J. J. Pratt, the President of the firm. Mr. Pratt begins the conversation with, "Foyle, it has come to my attention..." and Joe concludes it with, "Yes, sir, Mr. Pratt, I'll certainly remember that."

He goes back to his office and sits with his head in his hands until five-thirty. Then he opens the door and peeps out to Miss Murchison's desk. She is fussing with some papers, and keeping her eye on his door. He dodges back inside his office, wipes his forehead, and goes from his office through Mr. Reamers' office, then into Mr. Gally's outer office, then through the file room to the stock room, and out to the rear corridor, where he presses the button for the freight elevator.

The next day Miss Murchison allows an insurance agent and a process-server to enter Mr. Foyle's office unannounced, and allows Mr. Ferguson, of the Cleveland Branch, to wait an hour in the reception room, until he loses his temper and stomps off, saying he'll be damned if he'll wait any longer for that young pup.

Two months later, when Joe Foyle is fired, he dimly suspects that it may have been caused by Miss Murchison. And he's right.

I haven't any available statistics on the number of married couples who actually went through all the stages of courtship while working in the same office—but I wouldn't believe them if I did.

You can have an office, or you can have a romance, but you can't have both.

FOR THE AUDIENCE

(Continued from page 72)

whistling murderer, that he was in "Night Must Fall," he suffers mostly from an inferiority complex. This isn't as harmless as it sounds. Before the picture is over, Ingrid Bergman, who plays opposite him, is a widow and George Sanders (in the film his friend) has been convicted of murder.

It wouldn't be fair to M-G-M or James Hilton who wrote the story from which the picture was taken to give you any further clues to the plot. As a teaser we'll merely add that, in addition to first-rate acting from Miss Bergman and Messrs. Montgomery and Sanders, there is a sensational character bit by Oscar Homolka who plays an insane asylum doctor.

"THE Ziegfeld Girl" is like a lot of other good musicals you've seen, only more so. It's got Lana Turner and Hedy Lamarr *and* Judy Garland AND James Stewart, Tony Martin, Jackie Cooper, Charles Winninger and Edward Everett Horton.

It's got some catchy tunes—*You Stepped Out of a Dream* and *Minnie From Trinidad* are worth remembering. In all opulent film musicals, the costumes are more lavish, the sets more terrific and the production numbers more generally super-hyper-colossalmighty than Ziegfeld or anybody else ever dreamed of putting on a stage. Well, the numbers in "The Ziegfeld Girl" are to the average film musical what the average film musical is to a stage show. This gives you an idea.

The story is a twice-or-more-so told tale of three girls who land jobs in the "Follies" and what becomes of them. One of them takes the Penthouse Path and dearly pays for her sins; the second quits the "Follies" for her true love; the third goes on to greater glory. All nice work if you can get it.

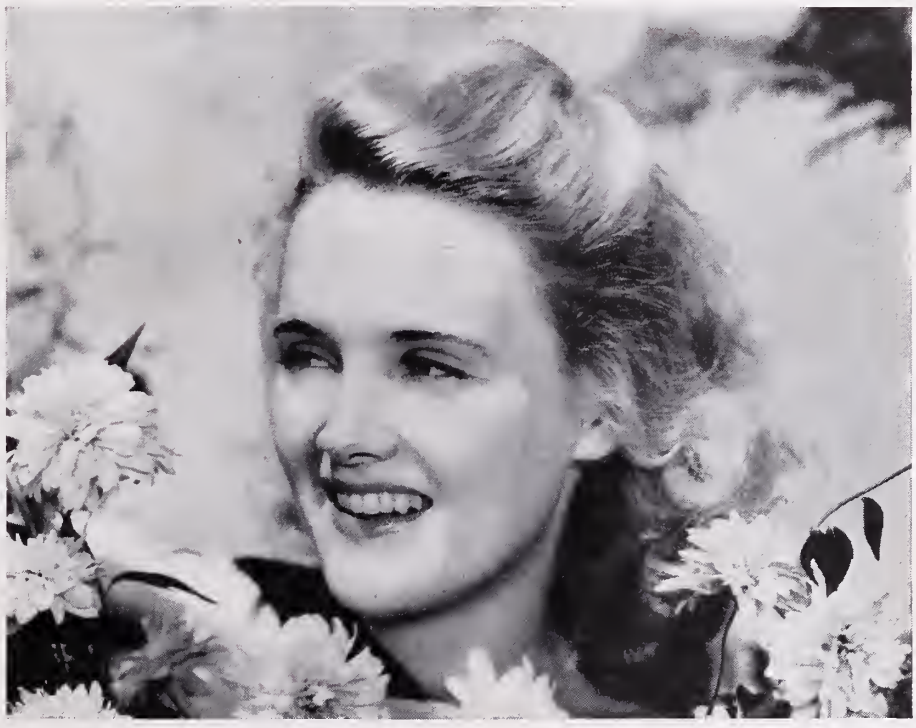
Because Ingrid Bergman is one of our favorites we wish we could become enthusiastic about "Adam Had Four Sons" but truth compels us to admit it is one of those pretentious family epics that seems to take a generation to end. Very earnest; very sincere; very much of a bore. Warner Baxter and Susan Hayward try hard, too.

If you let short-subject films influence your evening's entertainment, don't miss a minor M-G-M gem called "The Happiest Man on Earth." Paul Kelly, an actor who gets all too few good rôles in feature films, does a throat-catching piece of work as a down-and-outer who takes a job as a driver of nitro-glycerin-laden trucks because his kids are going hungry. Per foot, the best film of the month.

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WHAT IS YOUR RÔLE IN LIFE?

Read pages 28-29—then find your analysis below:

Group A

YOUR first year as a career girl will be your hardest and, unless you are careful, your first year may be your last. However, if you come through this probationary period successfully, you will then go ahead at double-speed.

You don't like taking orders. You dislike handling detail. You are sometimes careless. Routine gets on your nerves, and schedules bore you. These characteristics, understandably, might not go over so well with your boss.

On the other hand, you handle people easily. Your disposition can stand wear and tear. You can be boldly decisive when the problem interests you. You have a sense of fairness, a mind of your own and you usually let people know it.

All of which is to say: You are better at bossing than you are at being bossed. Unfortunately, most careers begin at the bottom and work up—and you fit very uncomfortably on the bottom rung of the ladder. You have the knack of salesmanship—a good, cash, American asset. This doesn't mean that you should be peddling brushes; it means that you can generally put across any plan that you have real faith in. It's up to you to find a plan.

Meanwhile, why not use some of your executive ability on yourself—give yourself some orders, make yourself obey them? A little discipline goes a long way. P.S. Don't boss the man you want to marry.

Group B

YOU—and girls like you—make up most of the white-collar army. From these ranks come most secretaries, stenographers, bookkeepers, research workers, and such. Your natural habitat is an office. You are precise, punctual. You have a quick and orderly mind. You understand instructions easily, execute them competently. You handle detail without bogging down. You satisfactorily perform tasks which bore you stiff—and that's a real accomplishment.

You are not as cheerful as you might be, nor as friendly. You hate to make quick decisions. You are better at individual work than at collaboration. You will have little trouble holding a job, but if you want to Get Ahead, you will have to force yourself to be more cooperative. You will have to think less about your own troubles, more about other people. Moreover, you should replace your hazy ambitions with more practical aims. A $5-a-week raise is more useful than the purplest day dream. The greatest danger is that you will get stuck in a rut. Try a new job, a new town—or, at least, a new hair-do.

Group C

UNLESS you have a streak of genius or a terrific capacity for hard work, you will have trouble as a career woman. As a matter of fact, the only perfect career for you is—marriage. If you want to or must earn a living until you land that big handsome husband, search for a job that has some relation to the domestic ideal. You would—and don't smile at this—be very handy around a nursery school. You might be a dietitian, a professional shopper, or perhaps a decorator. Many girls like you become teachers—but that's not recommended as a long-time profession for you.

You fit unhappily into the conventional office or store job. You are too moody. If a task doesn't interest you, you do it badly. You are not good at bossing nor at being bossed. And you have trouble adapting yourself to strange situations.

Don't let us discourage you, though. Several first-rate woman writers, artists, and dress designers possess the same characteristics as you. And anyway, you'll make some man a wonderful wife.

Group AB

YOU are the perfect career girl. Little jobs, big jobs, middle-sized jobs—you can handle them all. You can fit yourself into a regular menagerie of assorted people and, with a minimum of hypocrisy, make friends all around. You can give and take orders. You have a nimble mind and nimble fingers. You can make decisions without stewing or take someone else's decision and put it into action with true executive thoroughness. You are, potentially, the kind of secretary that bosses cry for. You have perfect mental and emotional equipment with which to do battle in a world of business men. No profession is barred to you.

Girls like you have become successful lawyers and politicians, department store executives, teachers. In short, wherever administrative ability counts, you will get along. You would be the star pupil in a Dale Carnegie course.

Be careful not to work yourself into a nervous frazzle. You'd go berserk in the peace and quiet of a rest home. Because you simply aren't a roses-round-the-door baby-on-the-floor sort of girl.

Group AC

YOU have a pleasantly split personality. You would be equally at ease in an office (of a certain kind) or in a home in the suburbs.

If you choose a career, you should pick a field in which salesmanship, personality and general executive ability count. As a hostess, manager, lecturer, receptionist, or even a taxi dancer you would succeed. But as a secretary or bookkeeper you would be about as useful as a Labrador retriever.

You will have a tough time doing any job which calls for precise, sustained work. Details defeat you. You are likely to hit the wrong keys on a typewriter and misspell your boss' name on out-going letters. Moreover, if someone tries to order you around, your first impulse is to tell him to go to blazes.

There's really not much use telling you about your career potential. Likely as not you'll get married before you can put all this sterling advice into action.

Which is just as well, because your executive ability will shine its brightest around your own household. You can expertly manage a husband, any number of babies and servants—and probably find time to run a couple of women's clubs on the side. (That is, if you care for women's clubs on the side.) Anyway, we're not worrying about you.

Group BC

ALTHOUGH you can get and hold a job successfully, your heart (or rather, your head) will never be in your work. Girls like you generally have their major interest outside their offices and do their jobs only for the cash.

You have the makings of a secretary or general office worker, but your labors seldom surpass the adequate. Your work is accurate, careful and complete. You come in on time, slave hard, and don't take too long off for lunch. But you have about as much enthusiasm for your work as a Zombie.

Given a small apartment equipped with an electric kitchen and an enthusiastic husband, you will live the double life of wife-and-secretary with considerable grace and good sense. But the sooner you cut out the professional phase of your life and become entirely domestic, the happier you'll be.

P.S. If a husband doesn't appeal to you, try writing a novel or designing a house.

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WHAT IS YOUR RÔLE IN LIFE?

(Continued from page 92)

Group ABC

YOU are a wonderful woman. Almost too good to be true. If you didn't fake on your answers, you are a buzz-saw of a career woman. You can make people do as you please—and make them like it. (An ability worth about $10,000 a year.) You have a mind of your own and you use it, but you are more than willing to take good advice. You have a knack of getting things done with a minimum of lost motion. You are cooperative and adaptable. You can take on the dullest job and handle it with enthusiasm. You could be a cruise director, an executive, an office manager.

The most insulting thing we can say about you is that you have a tendency to take advantage of the fact that you are a woman. This sly feminine trait has sent thoughts of mayhem whirling through more than one masculine mind. But, bless you, you'll probably make the gentlemen like it. You are a little selfish and thoughtless and you may use people for your ends.

We say these mean things out of sheer envy. For you are sure to succeed as a career woman and then, probably, end up marrying a prize-winning male.

No Answers

YOU are either a wild woman or a real genius. So we'll just murmur, "Good luck." and keep our mouth shut.

RISING STAR FASHIONS*

shown in this issue are exclusive with these stores:

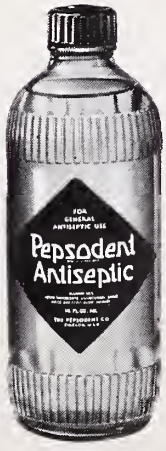
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DANGER! Guard against a WHISPERING CAMPAIGN

So it's like I was saying . . . she comes in every week . . . Always the same things . . . shampoo, set, facial, manicure . . . yeah, the whole works . . . Me, envy her? . . . I should say not . . . All the beauty treatments in the world won't help her until she learns that a sweet, fresh breath is as important as anything we can do for her.

IT'S true . . . victims of this kind of Whispering Campaign too often suffer unhappiness, loneliness, because of something that's usually so easy to avoid. A clean, sweet, inviting breath is mighty important to personal charm. So play safe. Just do this: Before you go out, gargle for a few seconds with Pepsodent Antiseptic. It gives you 3 times the safe breath protection because even when diluted with two parts of water it is still an effective antiseptic. So it also saves you money because it lasts 3 times as long. Guard against a happiness-wrecking Whispering Campaign. Get a bottle of Pepsodent Antiseptic today . . . and be sure.



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CAREER GIRLS' APARTMENT

Three girls and a home

ALMOST always when girls come to New York to seek their fortunes, they band together in twos, threes or fours. The reasons are obvious. In the first place, they have more fun; in the second place, they cut in half, thirds or quarters their living expenses. They can live much, much better sharing an apartment than they can living alone. It's *the* solution for the Career Girl housing problem.

Below we show you the apartment belonging to a member of the *Glamour* staff, Bette Hamilton, and her two roommates, Peggy Rebasz and Elsie Coe. It's a spacious three-room apartment on the fashionable East Side, completely, attractively, and amazingly inexpensively furnished by the girls.

The floor of the living room is covered with a multi-colored rug in neutral tones, and the room is worked out in blond modern furniture with beige monk's cloth for curtains and studio couch cover. Two red leather chairs, bought second-hand, and three large bright oil paintings, with blond frames, give warmth. The couch, incidentally, also serves as guest room!

The apartment has a compact little kitchen, but—like so many New York apartments—no dining room. The table, set for dinner in the photograph below, fits easily against the left-hand wall when not in use, and is perfectly disguised as an occasional table with a filigree runner, a bowl of flowers, and a lamp.

In the large bedroom are three simple beds made of mattresses on box springs. They are comfortable, inexpensive and perform the invaluable service of conserving space. There are two night tables, one between two of the beds, the other by third bed. Three chests of drawers, each topped by a mirror, and a community dressing table complete the bedroom.

It is blessedly utilitarian. If you've ever lived with another girl—much less two—you know how blessed utilitarianism *is* when you actually have enough room for your clothes and cosmetics. Gay cotton bedspreads, lamp-shades and curtains give the room life.

Our Career Girls have cooperative housekeeping down to an art. They run strictly on a budget, with each girl putting a certain sum into the kitty each week. This covers all household expenses, including an excellent maid three days a week. They enjoy entertaining and have guests for dinner several times a week. They rotate the household tasks, such as planning menus, washing dishes, and cooking, each week. This way, they live with infinite grace on definitely finite salaries.



Living-dining room of an apartment shared by three Career Girls. A multi-colored rug, blond modern furniture, beige monk's cloth for couch cover and curtains; two red leather easy chairs

FOR THE LISTENER

(Continued from page 73)

of *St. Louis Blues* for Solo Art. with a liberal interpretation which ranks with Louis Armstrong's famous *St. Louis;* the turnover is Ammons' keyboard comrade. Meade Lux Lewis on *Messin' Around.*

Meet the People, the peppery Hollywood revue which proved that the Mountain sometimes comes to Mahomet when it took New York by the ears this winter, is represented with typical numbers on several new records. Michael Loring, the pleasant radio baritone, sings *Meet the People* and the *Bill of Rights* on Columbia. Loring has another Columbia disc of *Wanderin'* and the song he made famous—*Abe Lincoln,* by Earl Robinson. Count Basie cuts another tune out of *Meet the People,* the highly satirical *The Same Old South,* with Jimmy Rushing doing the vocal.

KEYNOTE Recordings provide the laugh champion of the month in *I Wanna Be a G-Man,* sung and played by the author and composer, Harold Rome. J. Edgar Hoover, the man of many other virtues, will have a chance to prove his sense of humor when he hears this tart ditty. The coupling is an equally risible original by Mr. Rome, *The Song of the Ads.* Both are from *Pins and Needles.*

Columbia has another album of *Songs of The Gay Nineties* by Beatrice Kay. This department feels that Columbia's program-makers have forced too much burlesque into the collection. Goodness knows *Teasing, A Bird in a Gilded Cage* and *Italian Street Song* are funny enough at this distance from the Nineties, but they would be twice as funny sung straight, without the deliberate clinkers like a nudge in the ribs after an obvious joke. Miss Kay is nonetheless colossal.

Both Victor and Columbia have rushed out albums of selected works by the orchestra of the late Hal Kemp. Of course *Got a Date With an Angel* is his most memorable record with Skinny Ennis warbling high on top of the fast saxophone choir and the triple-tongued brass. In complete charity, Kemp did not belong with the great hot men but it was a great commercial band, the kind that made a time to remember of the Junior Prom and even the bitter afternoon of a waning house-party when you were convinced your date was hopeless, not at all like the angel of which Mr. Ennis sang. But you both remember the record or the band playing it in old Mortimer R. McKelvy Memorial Field House. Buy it then, for a nosegay, or something to house your old Prom Program with its original grenadine stains.





Two air-cooled dresses that can—and will—go everywhere, on smart young things, this summer. Crisp Sheerspun rayon in exclusive ANNETTA PRINTS. *Left:* No. 744 in the "Capitol Dome" print. Sizes 10-20 (also 38-40). *Right:* No. 709 in the "Aspirin Dot" print. Sizes 10-20 (also 38-42). Both dresses come in Toast, Blue Haze, Rosepetal, Aqua, Luggage, Sage Green. Priced about **$6.50**

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INDIANAPOLIS
H. P. Wasson Co.
JACKSON ..... Emporium
JEFFERSON CITY
Purple Shop
KANSAS CITY
John Taylor D. G. Co.
LINCOLN ..... Gold & Co.
MARIANNA, ARK.
Panich's
MEMPHIS
J. Goldsmith's
MERIDIAN, MISS.
Marks-Rothenberg
MIAMI ..... Richard's
NEW ORLEANS
D. H. Holmes
OKLAHOMA CITY
John A. Brown
PENSACOLA
Bon Marche
PITTSBURGH
Kaufmann's
ROANOKE ... David Kohen
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Scruggs, Vandervoort & Barney
ST. PAUL
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SAN FRANCISCO
Roos Bros.
SHREVEPORT
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Aug. W. Smith
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TROY ..... Lord & Tann
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WASHINGTON
Raliegh Haberdashers
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1375 Broadway, New York, N. Y.

DESIGNING FEMALE NO. 1

A thumb-nail sketch of Jean Mazzarella

OUT of 14,000 entries from every state in the union in the recent *Glamour*-Swansdown design contest, first prize of $500 was unanimously awarded to seventeen-year-old Jean Mazzarella of New York City. Her entry was a tailored suit—the kind Americans love—with a new curved edge on the suit jacket and subtly pouched pockets for a remarkably graceful line.

As modest a winner as ever there was, Miss Mazzarella protested over and over when she heard the news, "I couldn't have won *first* prize!" But she did, and the award was made to her by Fiorello H. LaGuardia, Mayor of New York, before her classmates at the Needle Trades High School. She is an honor student, making extra money by working at the school. It isn't surprising that her great ambition is to become a fashion designer, though she never expected to get off to such a promising start. She spends all her free time sketching, improving her technique and putting new ideas on paper.

A quiet girl, she gets her greatest pleasure from her work. She had always wanted to go to art school but was reluctant to go at her parents' expense since she is the oldest of five children. Now she can go with a clear conscience.

The tremendous response to the contest, we feel, is indicative of America's intense interest in design. It also proved to us that America has the fresh young talent needed for its new rôle in fashion.

Other winners in the contest were Jane Hellman, second prize, of Hickman Mills, Missouri; Helen Julian, third prize, of Dayton, Ohio; and Eunice Bumgardner, fourth prize, of Beckley, West Virginia.



Jean Mazzarella, above, working on a fashion sketch at the New York Needle Trades High School. Miss Mazzarella is an honor student



Miss Mazzarella's prize-winning suit in the process of being made up by Morris Haft & Company. It is being carried in seven hundred stores



Mayor LaGuardia of New York presents the surprised winner with a $500 check. Miss Mazzarella wants to go to art school on the money



Miss Mazzarella's classmates at New York Needle Trades High School stand and applaud the young designer at the prize presentation

FOR THE READER

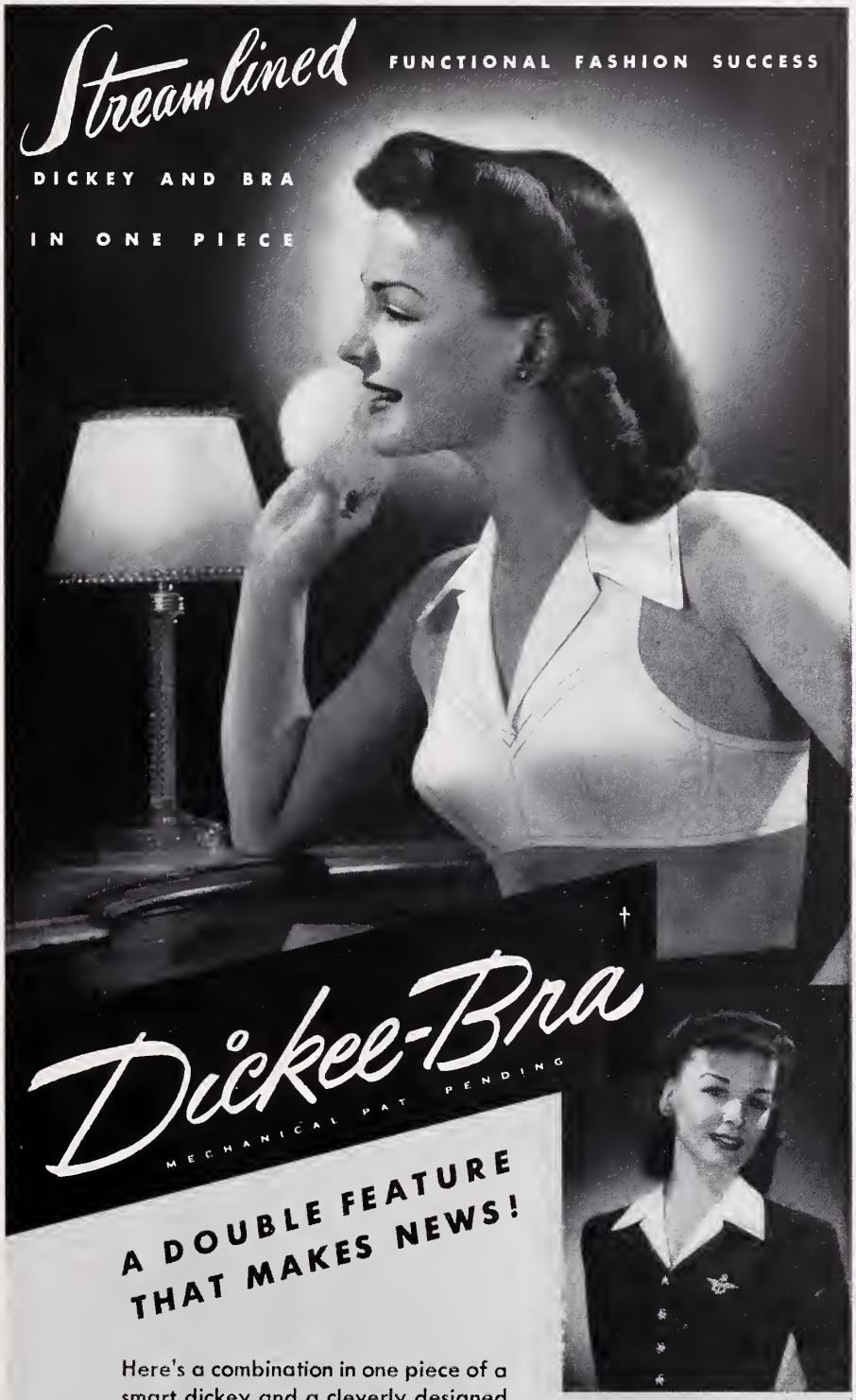
(Continued from page 73)

But in spite of these handicaps, this novel is a good one. The particular swamp water is Georgia's mysterious and terrifying Okefenokee. The poor whites who border it take the law into their own hands quite as readily as Stuart's Kentucky mountaineers. The main thread of the tale deals with the friendship of a youngster who penetrates the Okefenokee in search of a lost hound-dog and a killer who has made his hide-out there. The characterizations are a little thin but there is a wonderful, poisonous quality about the book —an atmosphere of overpowering beauty and decay which brings the swamp to life.

No white man knows China like Edgar Snow. "Knowing" China is a specialty with many authors who have belonged to the Racing Club in Shanghai or had three swift ones at the Long Bar in Singapore. But Snow has trekked up and down that ancient land, talked to its people, its leaders and its invaders—and what's more has the complete trust of the Chinese. For American eyes turned to the Far East as intently as to the European scene, no better interpretation of the gigantic events taking place across the Pacific has been set down on paper than Snow's latest book, *The Battle for Asia* (Random House, $3.75).

Snow's greatest gift, short of knowing superlatively *what* he is writing about, is writing about it in a fresh, convincing manner. The most tortuous paths of Oriental diplomacy and action are reported and analyzed simply and excitingly. *The Battle for Asia* is an invaluable guide-book for today's—and tomorrow's—headlines.

THERE is little use denying that "How-to" books are dull reading. But this being the Career Issue of *Glamour*, we feel there is sufficient interest generated in the matter of jobs—just jobs—to warrant recommending several vocational guides. One of the best is *Careers for Women*, an anthology of job analyses for women, edited by Doris E. Fleischman (Garden City Publishing Co., $1). This handy volume covers forty-three jobs for women—from Accounting to Stock Breeding—with each vocation treated by a recognized authority in the field. Harper's publishes at $1, two worth-while books on job-getting: *Six Ways to Get a Job* by Paul W. Boynton, and a specialized one, *Advertising Careers for Women* by Blanche Clair and Dorothy Dignam. Especially recommended is Science Research Associates' Monograph No. 7, *How to Choose a Career* by J. Anthony Humphreys.



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Above: Flanged-brim bonnet of exquisite Milan with ribbon crown and generous bow.

Below: Muffin-Brim Pompadour hat of fine Milan with flattering bow and coquettish veil.

Priced about **$7.50**

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Knoxville
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Lincoln.....Miller & Paine
Little Rock.....Pfeifer Bros.
Los Angeles
J. W. Robinson Co.
Miami.....Burdine's, Inc.
Minneapolis
The Young Quinlan Co.
New Orleans
Mayer Israel & Co.
Omaha
Thos. Kilpatrick & Co.
Philadelphia
The Blum Store
Pittsburgh
Kaufmann Dept. Store
Portland Meier & Frank Co.
Providence....Gladding's, Inc.
Rochester....B. Forman & Co.
Sacramento.....Hale Bros.
St. Louis
Famous & Barr Co.
St. Paul Field-Schlick, Inc.
San Francisco.....Roos Bros.
Seattle....Rhodes Dept. Store
Syracuse.....The Addis Co.
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VOCATIONAL SCHOOLS

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CLASSIFICATION	SCHOOL	CITY	TERM	TUITION	PLACEMENT
Costume Design	McDowell	New York	2 years	$250 a year	Yes
Costume Design	Traphagen	New York	2-3 years	$375 a year	Yes
Costume Design	Wolfe	Los Angeles	4 months	$175	Yes
Interior Decoration	Chouinard	Los Angeles	3-4 years	$272 a year	No
Interior Decoration	Frances Harrington	Chicago	1 year	$425 a year	No
Interior Decoration	N.Y. School of Interior Decoration	New York	4 months-2 years	$80-$125 per 4 months	No
Merchandising	Laboratory Institute of Merchandising	New York	1 year	$400	Yes
Merchandising	Tohé-Coburn	New York	1 year	$700	Yes
Merchandising	Vogue	Chicago	60 weeks	$630	Yes
Journalism	Sch. of Journalism	New York	2 years	$300 a year	No
Advertising	N.Y.U.	New York	2 years	$50 a course	No
Window Display	N.Y. Sch. of Display	New York	4-5 months	$320	Yes
Photography	Clarence White	New York	1 year	$300	No

DRAMATIC

Modeling	Mallon-Friel	Chicago	12 lessons 30 lessons	$35 $75	Yes
Modeling	Mayfair Mannequin Academy	New York	3-6 weeks	$50-$75 a course	Yes
Modeling	Models Preferred	New York	6 weeks	$200	Yes
Dramatics	American Academy of Dramatics	New York	6 months	$500	No
Dramatics	Columbia College of Dance & Radio	Chicago	2-4 years	$300 a year	No
Dramatics	Irvine Sch. of Theater	New York	8 months	$500	No
Dramatics	Pasadena Playhouse	Los Angeles	1 year	$600	No
Radio	Max Reinhardt Work Shop	Los Angeles	1 year	$100 a month	No
Radio	School of Radio Technique	New York	6 weeks	$35-$100 a course	No
Voice & Music	Juilliard	New York	1 year	$350-$475	No
Dancing	Chalif	New York	7 months	$560	No
Singing, Radio, Musical Comedy	Alviene	New York	6 months-2 years	$550-$750 a year	No

TECHNICAL

Secretarial	Katharine Gibbs	New York	1-2 years	$400 a year	Yes
Secretarial	Merchants & Banking	New York	6 months-2 years	$20 a month	Yes
Secretarial	Wright McMann	Los Angeles	9 months	$25 a month	No
Laboratory Technician	Huntington Mem. Hosp.	Los Angeles	1 year	Free	No
Laboratory Technician	Paine Hall	New York	10 months	$240-day $175-eve.	Yes
Beauty Operator	Wilfred Academy	New York	6 months	$85-$250	Yes
Dietitian	Pratt Institute	New York	2 years	$265 a year	Yes
Dietitian	School of Domestic Arts & Science	Chicago	1 year	$325	No
Institutional Mngmt.	Ballard	New York	1 year	$200	Yes
Nursing	Bishop Johnson College of Nursing	Los Angeles	3 years	Ent. fee $25; $40 yr. unifs.	No
Nursing	Presbyterian Medical Center	New York	3 years	$150 H.S. grad. $300 col. grad.	No
Nursing	Washington Blvd. Hospital	Chicago	3 years	Free. Pay for bks. & unifs.	No
Dental Assistant	Guggenheim Dental Clinic	New York	1 year	Free	Yes
Real Estate	Pace Institute	New York	4 months	$45 a month	Yes
Social Service	N.Y. School for Social Work	New York	2 years	$750 complete	Yes
Occupational Therapy	Boston School of Occup. Therapy	Boston	3 years	$300 a year (approx.)	Yes
Occupational Therapy	Philadelphia School of Occup. Therapy	Philadelphia	3 years	$787 complete (approx.)	Yes

LETTERS TO THE EDITOR

Excerpts from Glamour's Mail-Box

L'AFFAIRE WEIDMAN

In the March *Glamour*, Jerome Weidman set down his experiences and emotional reactions to the subject of women and marriage in a piece entitled, "Women Have Been Blind to Me."

The article ended on such an outright plea for sympathy that the editors, in a jocular mood, attached a footnote:

"All letters to Mr. Weidman must be accompanied by a photograph or reasonable facsimile."

The response from the readers of *Glamour* who pitied, scorned, criticized and abused Mr. Weidman, was more than either Weidman or the editors had dreamed possible. There were so many letters, in fact, that Weidman found a more or less mechanical way to answer them—a task which a man of more sensitive perceptions would have enjoyed doing individually.

Following is a crass note which Mr. Weidman addressed to a member of the staff who was a little perturbed by the routine fashion in which Mr. W. took care of his correspondence.

Dear Pete,

I do not think it would be very inaccurate if I were to say at this point that I am becoming somewhat fed up with this whole letter business. How long is this supposed to go on? A correspondence must end somewhere. If I were to reply to the letters that were sent in reply to my letter which was sent in reply to the original letters, the whole thing would very soon begin to take on the appearance of a sort of Penelope's Web. Life is short, and I am growing older rapidly. Surely you would not want *Glamour Magazine* to be responsible for cutting down the days of my youth.

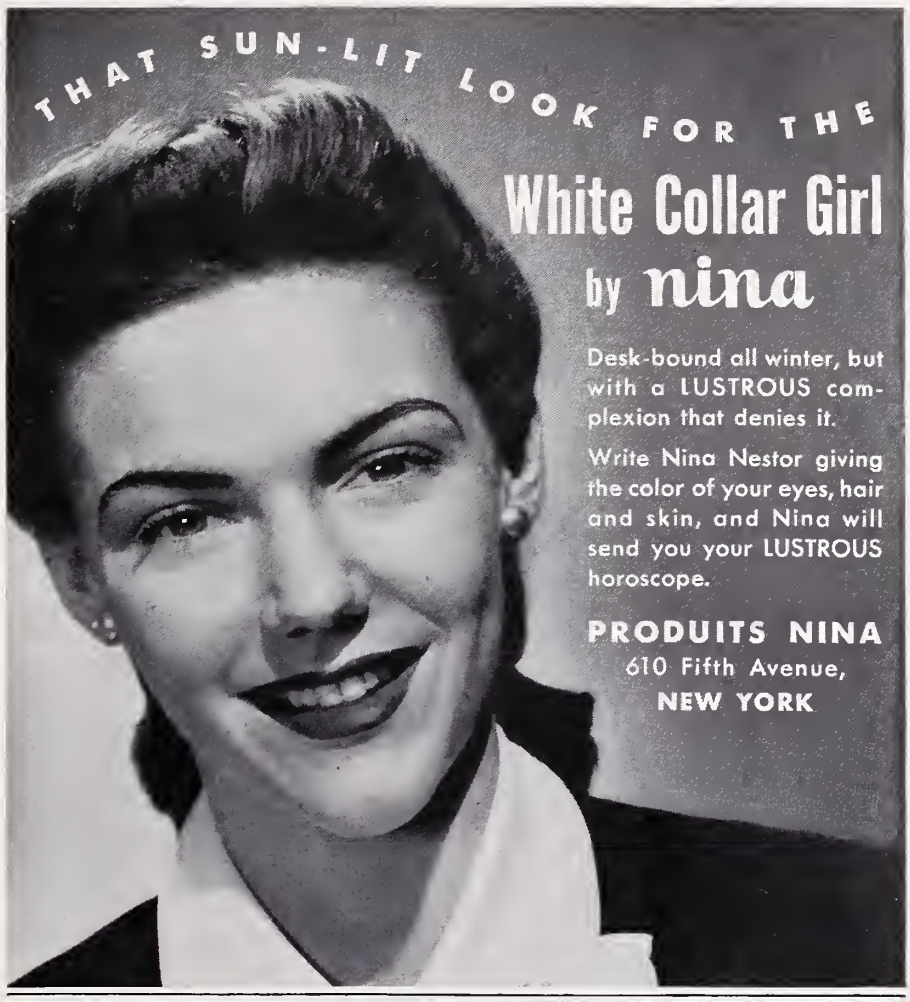
Now, to be perfectly serious for a moment, I will do anything you want me to do to preserve the good name of *Glamour Magazine* in the hearts of any girls you may think are discontented because of what you have termed my cavalier treatment. All I am pleading for is a little free time for myself. I think you are entirely too soft-hearted. I do not quite believe with Noel Coward, that women should be struck regularly like gongs, but I definitely do believe with James M. Cain, that when the postman rings twice that is enough.

I will continue to answer all the letters that come in. I honestly do not think it is necessary to answer the answers.

Why don't you stop horsing around, giving me lessons in manners and morals, and take care of the attached little bill from Zeitlin Service which covers the multigraphing costs of my letter of reply. My postage and stationery expenses have already exceeded this amount and I would appreciate it very much if you would whip yourself up to the point where you will not ruin my credit rating with Zeitlin Service.

Sincerely,

JEROME WEIDMAN







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SANTA FÉ—NEW MEXICO



THEY DO SAY



ON the lots: On the closed set of "Sergeant York"—to which Director Howard Hawks was gracious enough to admit *Glamour*—Gary Cooper is "blowing" his lines on take after take—the reason being seventeen-year-old Joan Leslie. Joan is brandishing a sixteen-inch butcher knife under Coop's nose and scolding him through eighty lines of difficult backwoods dialogue. Joan never slips up on her lines but Cooper isn't so sure about the knife—which is what makes him so nervous...Incidentally, Director Hawks is a dead ringer for Cooper (or Cooper for Hawks), with a wonderful crop of silver-white hair the only real difference.

JUST prior to the première of Preston Sturges' laugh-factory, "The Lady Eve," Paramount sent out invitations in the form of a blonde, clad only in a papier-mâché red apple on which was printed the name of the picture and an invitation to the première.

They're officially together again now, but one of the sights that gave Hollywood the chuckles for a few weeks was Arthur Hornblow wooing Myrna Loy all over again.

Fashion notes: At Macombo's, accompanied by Charlie Chaplin and John Howard, Hedy Lamarr in a severe, low-necked black dinner gown; at her throat a huge diamond clip on a velvet ribbon... Two designers out-doing each other in chic



GARY COOPER

—Irene, in one of her simple, exquisite suits, a tremendous diamond clip bursting from each of her side pockets, and Lily Daché in an austerely-cut black dress, high black turban with a giant quivering diamond butterfly worn on top of it...At the cocktail party for Ruth Chatterton chez Dorothy Parker and Alan Campbell, Loretta Young wearing her favorite hat which is nothing more than a tiny bunch of white flowers, hung with a long black veil, spangled in small sequin loops. It literally totters on her brow.

New fashion trend begun by Myrna Loy on the "Love Crazy" set: starched white organdie jewelry worn in tiny, tiny bows clipped to her ears and repeated in matching bracelets for each wrist. Warner Bros.' annual dinner at the Biltmore was a gay affair. In addition to honoring achievements from prop boys to executives, film excerpts were shown exhibiting the stars in their most embarrassed moments—when they go up in their lines. Bette Davis stole top fashion honors with a black gown featuring a tight bodice and a bouffant net skirt embroidered in various shades of yellows, green and blue.

Fashion made money—lots of it—for the London Air Distress Fund, sponsored by Lady Mendl and Sylvia Ashley Fairbanks. The affair was held at cocktail time at the House of Murphy. Dr. Harry Martin, serving as auctioneer, sold a breath-taking gown designed and donated by Orry-Kelly and modeled by Virginia Field. It was of champagne crêpe, decorated with a subtle design in sequins, and made filmy with a gossamer over-dress of creamy marquisette. The dress was bought immediately by Sid Grauman and promptly returned to the auction block to be resold. Next, hats created and donated by John-Frederics were modeled by Mary Pickford, Connie Bennett and Cobina Wright, Jr., among others.



JOAN LESLIE

SIR CHARLES MENDL made high bid of the evening for Miss Pickford's headgear—and then gave it back to her. The girls selling cocktail tickets and cigarettes were among the most glamourous in town: Frances Robinson, Constance Moore, Virginia Field, Mrs. Fred Astaire, Mary Taylor and Marcelle de Beauvoliers. Among the other guests were Mrs. Gloria Vanderbilt and Lady Thelma Furness, Mrs. Jack Warner, Reginald Gardiner, Baroness Kuffner, Bill Haines, Janet Gaynor and Adrian, Mrs. Herbert Marshall and the inevitable Louella Parsons, who is getting to be a kind of columnar Elsa Maxwell for successful parties. It was a plush and highly successful affair.

Bob Taplinger. Warners' affable press man, gave a cocktail party in honor of Quentin ("London Can Take It") Reynolds, the proceeds to the British War Relief Fund. Taplinger's home was a revelation in good taste of what a bachelor apartment can be. French Provincial style, boasting *three* fireplaces.

LETTERS TO THE EDITOR

Excerpts from Glamour's Mail-Box

PROBLEM CHILDREN

Dear Readers:

We are overwhelmed with the unexpeeted deluge of letters whieh we have received in these last few weeks and are answering them as quickly as possible.

Of course, we could answer in generalities, but we won't do that. We believe that you are sincere about the questions you put to us. And we are going to see that you get the best available information.

In the meantime, know that *Glamour* is eomplimented by the eonfidenee you have shown us by writing so very frankly about your personal problems.... The Editors

Dear *Glamour:*

Here is a problem that is making my head go round in eireles. I am trying to figure out what color hat, gloves and shoes I should select to wear with my Easter outfit whieh is a green coat, rose print dress. I want to be able to wear these artieles after Easter without feeling "gaudy."... I would like to try dusty pink, but my mother believes it would not look well, so we decided to write to you for advice.... F. C., Westfield, Mass.

• *Glamour* Answers:

Your Easter ensemble of colors, green coat, rose print dress, is charming to accessorize. The flower print—thank you for sending us actual samples of your materials—being rose and white, we suggest white hat and gloves, brown bag and shoes to match the brown center of the flower. The white hat might easily be trimmed either with a dotted brown veil or with flowers to match the rose of your dress, their foliage blending with your coat. Such accessories may be worn all summer with pastels or white. Happy Easter....

Dear *Glamour:*

Each year in my work, I must travel to a different section of the eountry to attend a eonvention. This year I leave for a week in Cleveland, Ohio, on May 30th. I'd like one *smash-bang* outfit, but my problem is that most business elothes (in the lower-prieed group) seem to have no zip, no glamour. Will you suggest something which will make people think of me as "that attraetive secretary of Mr. M.'s?"... E. K. D., New York, N. Y.

• *Glamour* Answers:

We are sure you are an ideal *Glamour* career girl. For your trip, an ensemble of cool materials, such as a brown sheer dress with a beige crêpe coat, will make a basic outfit. You can alternate the coat with another dress in a bright flattering color, such as blue or green, for informal social aetivities. Be sure to inelude a shirtwaist dress in a cool, neutral print for daytime wear. One set of accessories—either beige or brown or the two combined—can be worn with all of these. You will find merchandise of this type—priced within your budget (under $25)—featured in this and every issue of *Glamour.*



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Stenotypy makes you an expert secretary. It will give you even greater ability in "taking," greater ease in transcribing, and the plus ability to report conferences and meetings. And Stenotypy can be acquired in your spare time—at moderate cost.

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Dept. 432-STA

I am interested in knowing more about Stenotypy. Please send me your free booklet "Advantages to You in Stenotypy" and full details of your spare-time method of becoming a Stenotypist.

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Make your eyes whisper





Beautiful eyes win compliments and 'dates'! Bring out the glamour in yours by using Kurlash, the clever eyelash curler. It curls your loshes upwards—making them appeor longer ond eyes wider, brighter! Requires no skill—performs "A Miracle in a Minute", without resort to heat or cosmetics! . . . $1.00

Important: Get acquainted with Kurlene, the oily-base creom that mokes loshes appear darker, more luxuriont! Used with Kurlash, Kurlene mokes your losh-curl lost longer, too! • 50c

Send 10c to Jane Heath, Kurlash Co., Inc., Dept. 5 P, Rochester, N. Y., for Kurlene sample.



KURLASH



NEWS AND PICTURES OF

BECAUSE it's *Glamour's* business to bring you young, vital fashions in clothes, living and fun, what is more natural than to get our guidance from you? With this end in view, we have two hundred of the smartest young business women in the country working with us, and we intend to have several hundred more before we stop.

They are our fingers on the pulse of the hundreds of thousands of bright young moderns—our barometer of the likes and dislikes, desires and needs of the Career Girl. These young women, whose pictures you see below, have been formed into boards of reader opinion called Career Councils in six key cities—Cleveland, Detroit, Chicago, St. Louis, Minneapolis, St. Paul. Organized by a traveling *Glamour* editor, each group is made up of twenty to twenty-five hand-picked young women whose taste and judgment we trust. girls we think are representative of you. These six councils are only the beginning. We plan, eventually, to spread them over the nation.

Each month we poll our reader-editors' opinions—on the kinds of clothes they like to see in *Glamour*, on the prices they want to pay, on cosmetics, features, fabrics, menus, decorations and fun. We also ask their opinions on controversial subjects (discovering, for instance, that some of them *hate* to be called business girls, others *hate* to be called career girls —what do *you* think?), on current events.



CLEVELAND



DETROIT



CHICAGO

GLAMOUR'S CAREER COUNCILS

Since this huge project has been actually underway but two months (although careful preparations were begun almost a year ago), our Career Councils have worked on only two assignments to date. One of them was a questionnaire in which they were asked to rate from an interest-angle a prospectus of a future issue of *Glamour*. The other was a more complex problem of choosing silhouettes and fabrics. The results of the latter assignment will be far-reaching.

With such information in hand—actual statistics on kinds of silhouettes and fabrics Career Girls prefer for every type of dress, we can make those clothes available to you. We want to do the same thing with every type of article you buy. Our Career Councils are infectiously enthusiastic about having a chance to help edit a magazine. They are so enthusiastic that we believe we will discover more valuable data about the Career Girl than Steinmetz discovered about electricity. They're that super-charged.

Although these Career Councils are a medium for keeping in touch with the young working world, we still want reader-reaction from YOU. *Glamour* is a magazine for *all* young women—married, single, working, loafing. We feel that, however, we can reach the bulk of you through Career Councils. But everyone can be a council of some sort unto herself. *Not one single solitary soul* is excluded. So write us your opinions. The more, the merrier!



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MINNEAPOLIS



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"Oh, You Darling! Just what I wanted"

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DIAMOND ENGAGEMENT RING



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He loves you . . . and he wants to please you. So be practical and let him know Keepsake is the ring of your choice. He will appreciate your hint. These famous rings can be chosen with full confidence because of the Keepsake Certificate of Registration and Guarantee, signed by the Authorized Keepsake Jeweler and confirmed by the makers. There is a Keepsake for every taste and purse. Extended payments are usually available. Ask your jeweler to show you the new Keepsake Solitaire Duets.

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BEFORE YOU ANNOUNCE YOUR ENGAGEMENT—
Write for the valuable book, "The Etiquette of the Engagement and Wedding."

Rings enlarged to show details.



Keepsake Diamond Rings, A. H. Pond Co., Inc.
214 S Warren St., Syracuse, N. Y.

Please send me the helpful book, "The Etiquette of the Engagement and Wedding." I enclose 10c to cover mailing expense.

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Magic Separation in a "YOU" bra!



Absolutely simple—No bones—No bulky seaming—No heavy reinforcing. It lifts, firms and separates. Skilfully designed to maintain those classic sculptural lines so essential for the **new** season's fashions.

In Skinner satin or Imported broadcloth.
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Luxury
AT SUCH A MODEST PRICE!



Look for the smart lingerie . . . Gowns, Pajamas, Panties, Slips, Vests . . . that carry these labels! They mean quality lingerie . . . daintily trimmed and tailored styles. Ask for them—they cost *surprisingly* little!

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DINNER TABLE AND LINEN DISCOVERIES

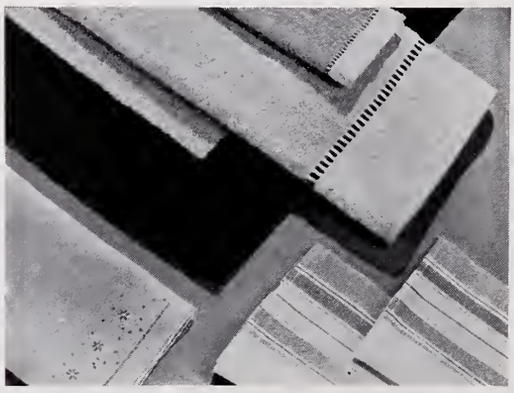
THE urge for "something new," ever-present in a girl's mind, becomes a magnificent obsession in Spring. Here are novel suggestions for the careerist with a housewife's pride in gay table accessories or an even pile of sweet-smelling bath towels. Each set has been selected with an eye to that tight-rope performance known as balancing the budget.



Table Accessories of American hand-painted pottery with fascinating flower motif. 24-piece set, $4.98. "Colonial Flute" goblet, 33 cents. Pressed glass ashtray, fine for mealtime smokers, 23 cents. Set of six hand-stitched cotton napkins, 94 cents. All at Macy's, New York



Silverware requires weighty deliberation when purchased. Here is Oneida Community's Elaine Tudor Plate. Guaranteed stainless knives, "wear-proof" spoons and forks. 26-piece set, $14.50. Bloomingdale's, New York. Washable table mat, fiber, 38 cents. Macy's, New York



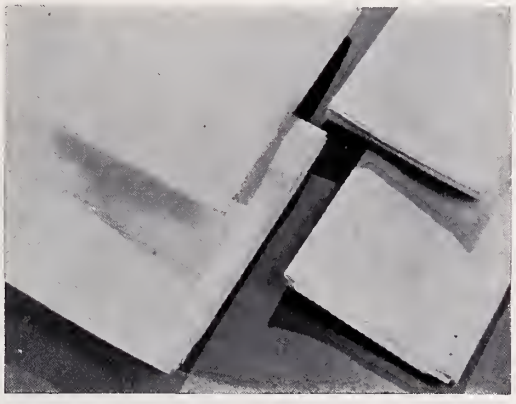
Towels a-plenty. Cannon Mills all-cotton bath towel, 49 cents. Washcloth to match, 15 cents. Martex water-absorbent dish towels, 89 cents for six. All. Bloomingdale's, New York. Linen guest towel, 59 cents. Bath mat of soft sponge rubber, $1.98. Both at Macy's in New York

LINEN CLOSET DISCOVERIES

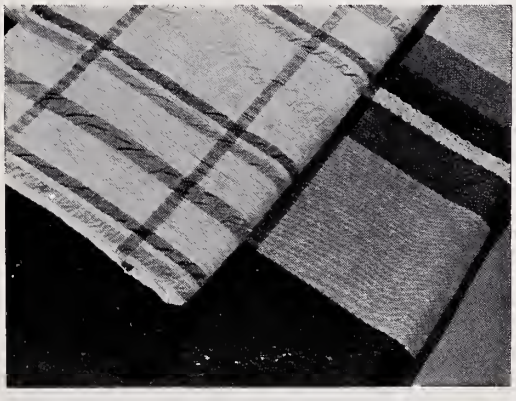
FAR-SIGHTED thrift is foremost among old-fashioned virtues back into fashion. In these uncertain days, money well-spent is future security. So before buying your household equipment, study the quality of each article carefully; calculate the wear and tear possibilities; don't hesitate to pay a little more if necessary to get the best. You'll never rue it.



Blankets will ruin the best of tempers if they are too light, too heavy or made of coarse wool. Here is a pair of North Star all-wool blankets, perfectly balanced for year around use. Rayon satin binding at edges. They come in pastel shades. $9.95 each. Bloomingdale's, New York



Sheets are easily worn to a frazzle and should be firmly woven to withstand the most exacting mangle. These are strong but smooth Utica muslin sheets with plain hems. For heavy duty. Size 108 x 72, $1.64 each. Pillow cases to match, 42 cents each. At Bloomingdale's in New York



Spreads which will please the most discriminating. Top one, tub-fast seersucker, ideal for Summer. Never needs ironing. $2.95. Bloomingdale's, New York. The other is of heavy washable cotton with wide horizontal stripes in contrasting colors. $4.96. At Macy's in New York

You'll LOOK TWICE AS NICE AS EVER BEFORE IN A Peggy Paige CAREER DRESS



$5. A NEW and DIFFERENT "You"

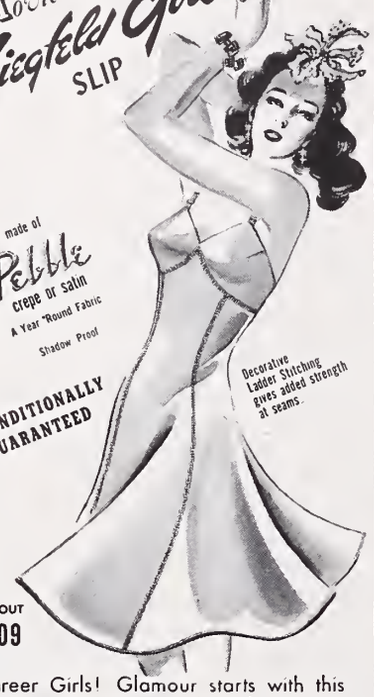
and just because you've chosen this "Peggy Paige" Daytime Career Dress for yourself.
We've borrowed subtle pastels from an artist's palette and dreamed a new fabric to match. . . . The result is a dress that will both enchant and enhance you.

Sizes 11 to 17

In leading stores from coast to coast

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PEGGY PAIGE
224 W. 35th St. - New York City

Movie Star's Ziegfeld Girl SLIP



UNCONDITIONALLY GUARANTEED

ABOUT $1.09

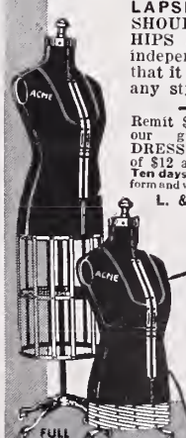
Career Girls! Glamour starts with this enchanting slip inspired by M. G. M.'s picture "Ziegfeld Girl". Skillful cut and magic ladder seams eliminate bunching or riding up. Tearose, white. At your favorite store.

LOUIS HERMAN & CO., 159 Madison Ave., New York

MAKE YOUR OWN *Smart Clothes* WITH THE PERFECT STAND-IN *Acme Dress Form*



• MAKES DRESSMAKING A PLEASURE and a profitable pastime.
• SMART . . . GLAMOROUS . . . perfect fitting DRESSES easily, quickly and economically reproduced.
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—EASY TERMS—
Remit $3, and we will send you our guaranteed $15 ACME DRESS FORM. Pay the balance of $12 at the rate of $2 a month. Ten days' trial. If unsatisfactory, return form and we will gladly refund your money.

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$3 WILL BRING IT TO YOU!

Lasts a Lifetime

FULL LENGTH COLLAPSED

WRITE FOR ILLUSTRATED BOOKLET



KITCHENETTE CORNER

Scoop savings on foods you'll savor



HERE are some delicious food tips for you career girls and housewives with little time to prepare the delectable food and drink you'd like.

Before you leave in the morning, place Rolle's Vegetable Juice Cocktail in the refrigerator. It'll be a welcome pick-up at six p.m. after hard work at the office, or a day's shopping. A blend of four vegetable juices: fresh tomato, crisp celery; spinach; and parsley. 12½ ounce tins, $1.50 a dozen. Gimbel's, New York.

Or, if upon returning home, you find that friends have unexpectedly dropped in, serve them Holland House Cock-



TEMPTING VEGETABLE JUICE COCKTAIL

tail Mix. Actually prepared cocktails, they contain all the necessary ingredients of natural vermouths and aromatic bitters for the finished drink—all you have to supply is the liquor. Just add your favorite brand to any of these seven perfect mixes: Bronx, Side Car, Daiquiri, Manhattan, Tom Collins, Dry Martini, Old Fashioned. 16 ounces, depending on what you make, will serve from twenty-two to



CREAM VICHYSSOISE SOUP

forty-three cocktails or tall drinks. 69 cents. 7 for $3.98. McCreery's, New York.

To pass around with the drinks, a real delicacy in hors d'oeuvre—a pail of Viking Herring Tidbits in spicy wine sauce made from the original old Scandinavian recipe. 2½-pound pail for $1.29. Bloomingdale's, New York.

After this little relaxation, and the merest glance at the evening paper, it's time to go to the kitchen and see about dinner. Don't be puzzled as to how to begin, but take a tip from McCreery's and start off with Dorset's Cream Vichyssoise soup—chicken broth, potatoes, cream, salt and pepper. 25 cents for 14 ounces. Four for 95 cents. McCreery's, New York.

Or a savory Bon Vivant soup. They're full-bodied, and ready to set on the table just a few minutes after heating. Many kinds to choose from—Consommé Julienne, Peasant, Black Bean, Ancora Turtle. 18 cents regular. 23 cents for 14-ounce tins, six, $1. Gimbel's, New York.

Next comes the entrée, which isn't as vexing a problem as you may imagine. For saving you time and offering you taste, we suggest one of the E-Z Serve Meat Loafs made by Morrell. This meat course can be whipped up with amazing speed because the spiced Calf Tongues, Pork Loaf, and Snack (a special blend of ham and shoulder) are ready sliced for serving. Tins of from 10- to 12-ounces at 25 cents apiece. Four for 95 cents. You'll find them at Gimbel's, New York.

Another time-saving device, and one that's a treat for you and your friends,



MEALS IN THEMSELVES

is delicious Cottage Dinner, made from chicken broth, egg noodles, peas and carrots, and tomato purée; or Spanish Style Dinner with egg noodles and chicken in Spanish sauce; or egg noodles and chicken alone. Lily White 1-pound jar for only 37 cents. Macy's, New York.

For variety in your main course, and to prove that you know the shortest distance to a man's heart, try Chicken Fricassee. Heat the can, and presto! It's ready to serve. Enough for three. 74 cents at Macy's, New York.

And, of course, there's the forever-popular combination of frankfurters and sauerkraut. Macy's have put up this favorite in their special Lily White brand. Just place the jar in hot water for twenty minutes. Three servings for only 44 cents. Macy's, New York.

LETTERS TO THE EDITOR

Excerpts from Glamour's Mail-Box

FROM THE NATION'S CAPITAL

Will you send me the working plans for the Modern Room which was shown in the October *Glamour?* I'm a working gal in the most fascinating of all cities and since—at long last—I have a raise, I want something like the Modern Room to come "home" to instead of a "furnished room."

I love (actually) your magazine. It has everything. Especially do I like the idea of "Where to Get These—." I would have to hunt all over this high-priced town to find something to fit my pocketbook—and be worn out, disgusted, and very dissatisfied—if you didn't help. Now all I have to do is pick up *Glamour*, see something I like—and something that my pocketbook approves of—see where it can be bought, go there, get it, and be happy all around about the whole thing.

Now, just a suggestion—for these "Gift Exchanging Days"—you know, Christmas, Valentine's, Birthdays and "Just Because Days"—couldn't you make a few suggestions about what to get for that all important *Him?*... M. D. B., Washington, D. C.

ARTISTS, BOTH

I am a new reader of your magazine and have become extremely interested in one of your artists, namely, "Bolin." My name is Bolin, and I do art and poster work myself.

Lately a great many of my friends have complimented me on "my" work in your very excellent magazine. It aroused my curiosity enough to buy the magazine and I found it to be very good work, which I would be proud to claim as mine. Naturally I can't do that, but I *am* interested in learning a little about the person whose work people want to give me credit for. Is "it" male or female?... E. C. B., Bridgeport, Connecticut

• "It" is *Mr.* Bolin—George Bolin.

BEAUTY FOR BEGINNERS

Thanks a million for putting something in your magazine for us "sixteen-year-olds" (the article in the March issue, "Your Face is Your Fortune"). Most beauty articles seem to be for women from twenty-one to thirty-five. That's why "a sixteen-year-old loves to buy rich emollient oil, which she needs about as much as she needs crutches." We read all those articles and run out to get the advertised products, thinking they will help us. Why not give us a break and make one issue for girls who are just beginning to use make-up and creams—and who don't know what they should use?... G. M. S., Saunderstown, Rhode Island

DOUBTING THOMASINA

This is the first time that I have read an issue of *Glamour*. The main point that impressed me was the fact that well-tailored clothes may be purchased within the average girl's budget. And I didn't just take your word for it. Being Irish, I am rather skeptical by nature. So, I went out and visited the various department stores where you said the dresses could be bought and found out that it wasn't just a lot of hokum.... L. C., Forest Hills, New York

• We're always delighted to gain a new reader and convince a skeptic.



THE PROBLEM CHILDREN ARE DOING NICELY, THANK YOU!

Two months ago Glamour inaugurated a Problem Child Department for its readers to answer particularly nettlesome questions on fashion, beauty, home decoration and uncategoried brain twisters.

We are happy to say that the response has been great. Readers have written asking us to solve problems from what to wear at a wedding to finding a playmate for their dog. We are glad and proud that you have put such faith in us. We are answering each letter individually and trying our best to live up to your expectations.

Once more—please submit your knotty problems to

The Problem Child Department, Glamour Magazine

420 Lexington Avenue, New York City



SHARP EYES CANNOT TELL
with Tampax



YOU need never fear that *anyone* can detect anything if you wear Tampax—*internal* sanitary protection. Tampax has been perfected by a doctor so ingeniously for monthly use that it can be inserted and removed quickly and easily. Your hands never touch the Tampax and you simply *cannot* feel it when in place!

You experience a new and glorious freedom with Tampax. A month's trial convinces beyond doubt . . . You can dance, swim, engage in all sports, use tub or shower . . . No chafing, no bulging, no pin-and-belt problems. No odor can form; no deodorant needed. And Tampax is easily disposed of.

Made of pure surgical cotton, tremendously absorbent, Tampax now comes in *three sizes:* Regular, Super and Junior, each in dainty one-time-use applicator. Sold at drug stores and notion counters. Introductory box, 20¢. Economy package of 40 gives you a real bargain.

Accepted for Advertising by the Journal of the American Medical Association.



TAMPAX INCORPORATED G-41-B
New Brunswick, N. J.

Please send me in plain wrapper the new trial package of Tampax. I enclose 10¢ (stamps or silver) to cover cost of mailing. Size is checked below.

( ) REGULAR ( ) SUPER ( ) JUNIOR

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CAREER GIRL FASHIONS

Inquire at the following stores for clothes shown throughout this issue:

GOODYEAR'S, Ann Arbor, Mich.
V-RAY'S LITTLE SHOP, Arlington, Va.
FALK MERCANTILE CO., Boise, Idaho
HOWLAND DRY GOODS CO., Bridgeport, Conn.
LEVY BROS., Burlingame, Cal.
STERN & MANN CO., Canton, Ohio
CARSON PIRIE SCOTT & CO., Chicago, Ill.
WOLF'S, INC., Des Moines, Iowa
J. L. HUDSON CO., Detroit, Mich.
MARY SACHS, Harrisburg, Pa.
MANHATTAN SHOP, Hartford, Conn.
NANCY'S, Hollywood, Cal.
H. P. WASSON & CO., Indianapolis, Ind.
B. GERTZ, INC., Jamaica, N. Y.
PENN TRAFFIC CO., Johnstown, Pa.
MARY SACHS, Lancaster, Pa.
VIRGELINE'S LTD., Lansing, Mich.
HOVLAND-SWANSON CO., Lincoln, Neb.
J. GOLDSMITH & SONS, Memphis, Tenn.
GIMBEL BROS., Milwaukee, Wisc.
POWERS DRY GOODS CO., Minneapolis, Minn.
SMITH & WELTON, Norfolk, Va.
J. L. BRANDEIS & SONS, Omaha, Neb.
KLEIN'S, Peoria, Ill.
GIMBEL BROS., Philadelphia, Pa.
MARY SACHS, Reading, Pa.
SCRUGGS-VANDERVOORT-BARNEY, INC., St. Louis, Mo.
SCHUNEMAN'S, INC., St. Paul, Minn.
LEVY BROS., San Mateo, Cal.
BEST'S APPAREL, INC., Seattle, Wash.
FLAH & CO., Syracuse, N. Y.
NEVINS-VOORHEES, Trenton, N. J.
HAL LEWIS, Washington, Pa.
FORESTER INC., Waterbury, Conn.
THE FASHION SHOP, Wellesley, Mass.
HAL LEWIS, Wheeling, W. Va.
POMEROY'S INC., Wilkes-Barre, Pa.

AS GLAMOUR SEES FASHION

Our credo—high fashion leavened with sense

"CLOTHES make the woman," they used to say. Now they say, "Clothes make the man." And *we* add, "Often the job." We're interested in clothes for young women of every sort, but we're overweeningly fond of clothes for the career girl. In this issue we have packed clothes for her business life, night life and leisure hours. They're all clothes of high fashion origin, once extreme in design and in price, which have been interpreted for the smart young American woman in styles sensible enough to buy and to wear, yet exciting enough to delight the eye and the ego.

For the girl who thinks nothing smarter than crisp, dark clothes touched off with white, on pages 32 and 33 we show shantung, one of the most—if not the most—important fabrics of the season. Shantung tailors with unequalled precision, wears like iron and refuses to wilt or wrinkle. That makes it just about perfect for any girl's wardrobe. It is irreproachable in dark colors, but also lovely in white or pastels for sport clothes.

On pages 30 and 31 we show you hats and accessories to take you to work and to dinner afterwards. The new hat shapes play up a pompadour or softly frame bangs—but there's also, of course, the level-headed hat that sits straight on to make you look like a Gibson Girl. To these hats are keyed bags, gloves and lapel pins—finishing "must haves" for any ensemble. We have some new ideas on clothes to wear to work—color, we say, and designs and stripes. On pages 34 and 35 there are dresses you'll love in soft, soft colors, discreet designs and sharp, clean stripes. They're a joyous change from the dark sober "uniforms" we're accustomed to wear in the office. Jacket-dresses, redingotes, shirtwaists—all to make you a new office ornament and brighten your eight-hour day.

In the frivolous bracket, the nicest of all, we show you delightful plaid taffetas on pages 53-56. In the fragile, feminine and romantic mood imperative to this season, they give a fluttery thrill to wardrobe and social life. They add the vital ingredient of glamour.

Also for social life, on page 36, are three date dresses as new as tomorrow but priced of today, when budgets bear watching. They're "Siren," "Lady," and "Dandy," featuring respectively the new daring neckline, the new demure look and the new dandy jabot. Two evening dresses face them—young and bright in stiff-starched piqué.

Then for your leisure and "underneath-it-all" clothes, on pages 68 and 69. There are slacks and shorts and play clothes for fun, housecoats for staying at home in style, lingerie to give you a pampered feeling...all priced to pamper your purse. Just remember—dress well no matter what you spend. It's the taste, not the money, that counts. And that's what you get in *Glamour*.

PRINTED BY THE CONDÉ NAST PRESS, GREENWICH, CONN., U. S. A.



. . . and next month GLAMOUR will bring Summer to you wherever you are.

A forerunner of hot weather fashions, pages of gay, new cotton dresses — smart, cool, charming — and certainly inexpensive enough . . . An article on how to plan your vacation so as to get the most out of it . . . "Women in National Defense," a clear picture of the young woman's part in present day America . . .

An exciting aviation piece, "How to Fly," for young women with moderate incomes by a young woman who learned, practiced, solo-ed and got her flying license practically during her lunch hours . . .

Two star color portraits. . . . Career guidance, and a not too serious bit on the morals of the modern maid by one of our more worldly young authors. . . . All in the Pre-Summer number of *Glamour*, on the newsstands May 1.

MAY GLAMOUR at your newsstand May 1

THE CONDÉ NAST PUBLICATIONS, INC.

GENUINE STEERHIDE

HUARACHES

THE SANDALS THAT MADE MEXICO FAMOUS





WORN WHEREVER PEOPLE PLAY



The pair that your postman brings you seven days after your order is mailed to us will be ORIGINALS, for the weavers of STEERHIDE HUARACHES never repeat a pattern. This claim can be made for no other sandal in the world. It is a tribute to the Indian sandal-maker and to the good taste of the wearer.

The Indian Huaracheros use real leather only, honest leather that nature, and the backs of their own tough oxen, gave them. Unpolished and undyed, it has a beautiful light beige tone that turns deeper with wear. (Actual color photo).

A product of the hot, rough country of southern Mexico, they are reinforced for rough going, and air-conditioned against summer's heat.

The Steerhide that gives them stamina also gives *YOU* comfort, for the soft, fresh feel of supple leather thongs relaxes tired feet as nothing else can.

For "Huaraches," just say "Wah-rah'-chez"

The
OLD MEXICO SHOP
SANTA FÉ_NEW MEXICO

ENJOY CUSTOM DESIGN ON A BUDGET

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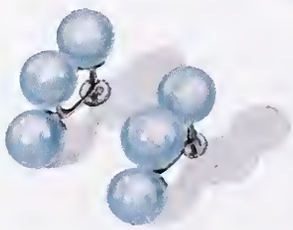
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Staged by Uncle Sam
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How charming he was! (The big Gazabo!)





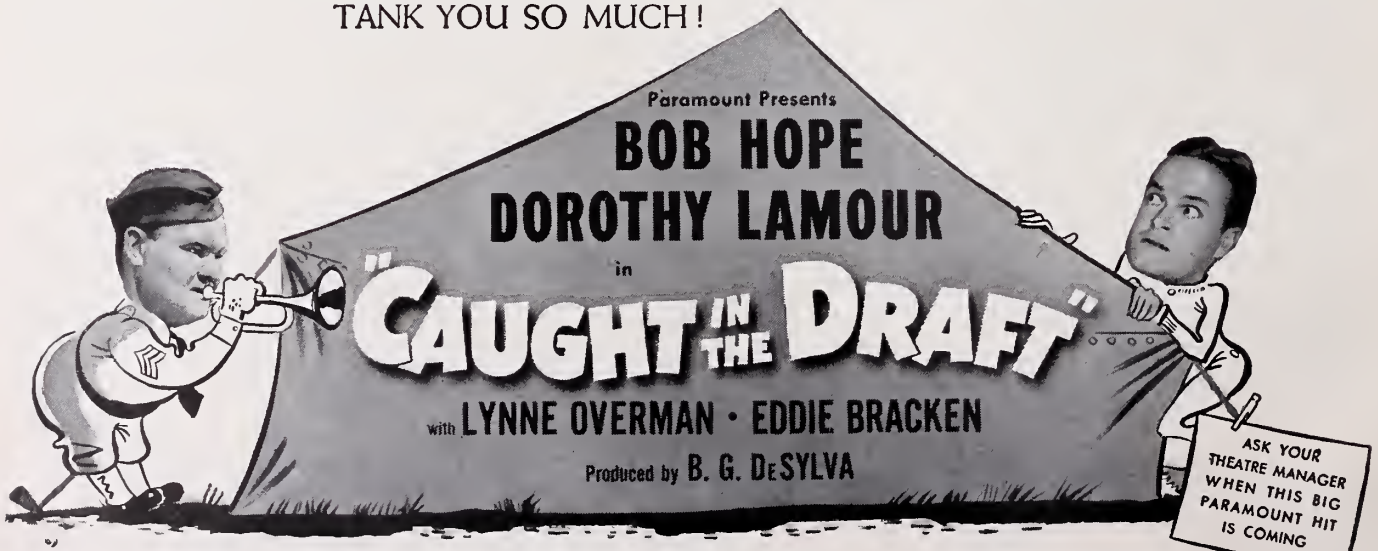
TANKS for the memory
Of hours carving spuds,
The "Sarg" and us are buds.
We'd like to meet that bozo when we're out of Army duds...
How lovely he is! (The big Palooka!)



We've even got blisters from sittin'
For many's the TANK that we've ridden
And Parachute landing ain't kiddin'
Just nice clean play at a buck a day!



And TANKS for the memory
Of meeting up with Dot
A little gal who's got
What a Colonel's daughter oughter have to make this Army hot
TANK YOU SO MUCH!



Directed by DAVID BUTLER • Original Story and Screen Play by HARRY TUGEND • Additional Dialogue by WILKIE C. MAHONEY

GLAMOUR

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MAY, 1941

ON THE COVER

Jeanette MacDonald, radiant star of "Bittersweet," photographed by Rawlings in a buttercup-yellow-and-white coin-dotted Everfast cotton evening dress, yellow spun rayon jacket. Saks-Fifth Ave., New York

FEATURES

Glamour says 25
High-life on a shoestring 27–28
Decorating on a shoestring 30–31
Shoestring entertaining 32–33
Flying for fun, *by Kay Rutherford* 36–37
Loretta Young in gingham, *full-color portrait* 41
Women who tell the world,
by Mary Ellen Green 44–45
I'd rather not have a career,
by Helen Brown Norden 54
Billy the Kid 56–57
Wine, women and $11.20, *by Nathaniel Benchley* 58
Hedy Lamarr, *full-color portrait* 59
Beginner's luck 62
Wanted at camp 67
Memo for the moment 72–73
Shopping for a holiday 76
A quick look at the new movies 4
Letters to the Editor 12
News and pictures of Glamour's Career Councils 84

FASHIONS

Ensemble on a shoestring 26
Accessory tricks on a shoestring 28–29
Plantation cheeks 34–35
Sheer delight . . . for dancing 38–39
A girl's best friend 42–43
Careering around in hot weather 46–47
Glamour Aisle 48–49
Flash! Red and white piqué 52–53
The American classic 55
The little-boy and little-girl look 60–61
Rising Star Junior Fashions* 63–66
Hollywood Designs,
with that "made for you" look 70–71
Meet the winners of the Evelyn Alden contest 74–75
The dress you love 97
Summer favorites 99
Song of the tub 100

BEAUTY

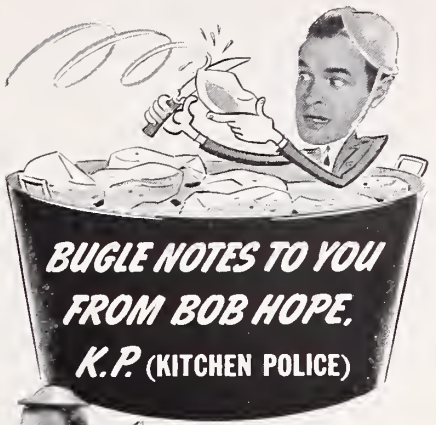
Red magic 40
On the scent 50
The oldest lure 51
Get in shape for the beach 68–69
Through the looking glass 80

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Elizabeth Penrose, *Managing Editor*

Irene Kittle, *Associate Editor* Charlotte Getleson, *Art Editor*

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* * *



"Tanks for the Memory . . . Ever since I've been riding around in one of these thunder buggies the army gives you, I've changed my theme song to 'Tanks for the Memory' . . . I'd rather ride in Benny's Maxwell . . . what they do to your bridgework, ouch."

* * *



Fall Guy . . . "Just try to hold on to an umbrella in a typhoon and you'll know what it's like jumping out of a plane in a parachute. (Gee, I felt sorry for my stand-in when he did it.)"

* * *



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DOROTHY LAMOUR
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The role of Anna Holm fits Joan like a cellophane glove.

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"Blossoms In The Dust" (Greer Garson-Walter Pidgeon).

"Love Crazy" (William Powell-Myrna Loy).

"Billy The Kid" in Technicolor (Robert Taylor).

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A quick look at the new movies



A Woman's Face

M-G-M drama with Joan Crawford, Melvyn Douglas, Conrad Veidt, Albert Basserman. Directed by George Cukor

Miss Crawford plays a blackmailer who recovers her beauty by means of plastic surgery, and reforms in a thoroughly dramatic fashion. Good acting by Conrad Veidt.



Affectionately Yours

WARNER BROS. comedy with Merle Oberon, Dennis Morgan, Ralph Bellamy, Rita Hayworth. Directed by Lloyd Bacon

Flirtatious foreign correspondent indignantly pursues ex-wife who wants to marry someone else. Correspondent's "past" turns up to embarrass him at regular intervals.



She Knew All the Answers

COLUMBIA comedy with Joan Bennett, Franchot Tone, John Hubbard, Eve Arden, Pierre Watkin. Directed by Richard Wallace

A far-sighted girl takes a job in the office of her fiancé's guardian, hoping to obtain the latter's consent to her marriage. A wise-cracking movie in a routine pattern.



One Night in Lisbon

PARAMOUNT comedy with Madeleine Carroll, Fred MacMurray, Billie Burke, John Loder. Directed by Edward H. Griffith

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The Great American Broadcast

20TH CENTURY-FOX musical with John Payne, Jack Oakie, Alice Faye, Cesar Romero, Mary Beth Hughes. Directed by Archie Mayo

A three-cornered Horatio Alger Jr. story beginning in the crystal radio set era and ending in the age of short wave transmitters. Boy loses, wins girl—who is Alice Faye.



Sunny

RKO Musical with Anna Neagle, John Carroll, Edward Everett Horton, Helen Westley. Directed by Herbert Wilcox

Another screen version of the Hammerstein-Kern musical comedy—a circus girl's efforts to win the man she has loved since childhood. The plot is old, music always new.

GLAMOUR
May, 1941

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Volume 5, No. 3

SAKS FIFTH AVENUE



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casuals in rayon shantung, a Swanee fabric. On the right...a
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X-shaped belt loops. On the left...
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LETTERS TO THE EDITOR

Excerpts from Glamour's Mail-Box

PROBLEM CHILDREN

Dear *Glamour:*

After reading Hurt's article, *Try Your Wings*, I find myself very interested in a Personal Service Agency. I would like to know if, and where, I may obtain further information on the above-mentioned business.... L. H., Washington, D. C.

• *Glamour* Answers:

Every personal service agency is the result of its owner's ingenuity and imagination. Everyone has to strike out for herself without benefit of advice. The largest agency in existence is probably "Your Secretary, Inc.", 29 E. 69th St., New York City. This is a large, flourishing and expensive agency, and I doubt whether they would be of much help to you even if they would give you advice. The women to whom the article referred are located in Dallas, Texas, and are doing business without resource to any established pattern. Use your own ideas, and "try your wings."

Dear *Glamour:*

How can I build my hair-do, make-up and colors around my most outstanding feature, my eyes? My face is oval, I have brown eyes and dark blond hair. Can you solve this problem?... S. P., Little Rock, Ark.

• *Glamour* Answers:

Why not wear your hair in the style shown in the March issue of Glamour for an oval face? This coiffure adapts itself, too, to many variations. An "apple red" costume for spring would be very flattering and with it, wear white hat and gloves with brown or navy bag and shoes. Your lipsticks should be a clear bright red to harmonize with your costume and bring out the color of your eyes. Your local stores have trained cosmeticians who will be glad to help you blend your make-up.

Dear *Glamour:*

My bedroom is my problem. I have a beautiful French suite, the wood of Cuban mahogany. I have a chair, a dressing table bench and a chaise longue to upholster. The bedspreads are apricot quilted satin. What colors would you suggest for the three pieces I have mentioned, and what color for the walls and for drapes?... R. K., Philadelphia, Pa.

• *Glamour* Answers:

We think your bedroom sounds very attractive. Your chaise longue and bench would be very effective upholstered in a striped material of apple green, apricot and brown. Then we think it would be nice to have the chair done in an all-over apple green to match the stripe in the first material. Paint the walls a very delicate shade of apple green and be sure not to get them too dark. The draperies would be very pretty in apricot to match your bedspreads.



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They're cheap, but smart—these gay little striped cotton play dresses, with panties to match. Wear one yourself, put them on your girls, let the family make a picture, all dressed alike. The dress has a suntan back and is shirred on elastie through the waistline to flatter your figure and achieve a perfect fit. The panties are brief, with yoke top and bloomer leg. Printed stripe in red or bluc.

Sizes 2 to 6; girls, 8 to 14, and junior misses, 9 to 17.

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STYLED BY EVELYN ALDEN FASHIONS

Summer-wise is the Miss that dresses in this all-occasion frock made of AIR TWEED by WOLLMAN FABRICS, a non-crushable, porous and free from weighting rayon fabric in a flattering natural shade. Sizes 10 to 18, 9 to 17.

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$9.00

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Winners were selected out of thousands of contestants throughout the country. These styles are now available in your favorite store.

***Evelyn Alden* wishes to thank all the contestants as well as the judges and the staff of Glamour magazine for the cooperation shown during the duration of the contest.**

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FASHIONED BY

Dorothy Hobbs

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WOVEN WITH

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A—Button-me-up casual with four shield shaped pockets, high-low neck. 12 to 20.

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C—See the sartorial effects borrowed from your best beau! Man's striped belt, trouser-seamed skirt. 12 to 42.

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In new sunlit shades: Sandune Beige, Southern Aqua, Dale Gold, Sport Pink, Summer Blue, Classic White.

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North-South

YOUNG AMERICA PLAYS THE GAME IN

Playland SPORTSWEAR

BY NATIONAL

What do you do for fun outdoors? Name your game, and we'll show you a Playland sports ensemble that will put more pep into it! Fashions for sports, for hobbies, for play, for loafing lazily in the sun. All tailored so lovingly you'll look twice to believe what the price tags whisper. Sizes 12 to 20.



A—Bouquets for you, if you're wearing this bordered floral print play suit of cotton poplin, with tie-on button shirt. Copen, navy, and rose.

B—Slack set of striped, spun rayon shirt and solid color slacks. A new way to look, a new way to dress for fun. Blue, beige, dusty, navy, and green.

C—Roman stripes in a play suit of cool cotton chambray with a two-pocket separate skirt. Dusty and blue.

Priced About **$2**

At leading stores everywhere. For store nearest you write to:

East-West



D—Play suit in merrily printed rayon crepe with dots and stars. The detachable skirt ties with a bow in front. White and red, white and navy.

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Fabrics House Beauts

Dresses as flexible as your summer program . . . ready to sit in at a club luncheon or take to the links . . . eager for a turn on the dance floor . . . even ready and willing to go to work. This is the pattern of American summer life . . . these are the clothes that fit the pattern and fit your budget. Fabrics and dresses all tested and approved by American Institute of Laundering. $3.98 each.

Left: Stitched detail turns this tailored frock into an "eye-catcher." Buttoned fly-front. Sizes 12 to 20 . . $3.98

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All in beige, rose or blue.

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A Series of Eight CATALIN-ornamented Handbags Colossal in Size...and Colossal in Value...Exquisite Fittings...All colors, including White (washable)

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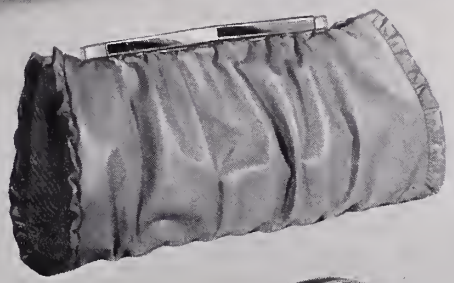
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Fashion's Most Favored Adornment

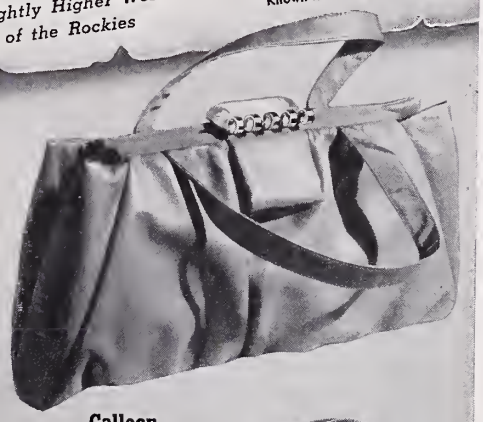
You see it here as a keynote of treasure in handbags. As you scan shop counters, everywhere, you will find Catalin featured in costume jewelry, buttons and buckles, umbrella handles, compacts and cigarette cases, toiletware and accessory items. Gem-like Catalin lends enchantment to everything it touches. Look for it when next you go "treasure hunting" in your favorite store!

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Galleon



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EVERFAST PIQUE mokes this simple toilored frock with groceful gored skirt. In yellow, blue or pink. Sizes 10 to 20, 7.95. Also in Bird's-Eye pique, white only, 7.95.

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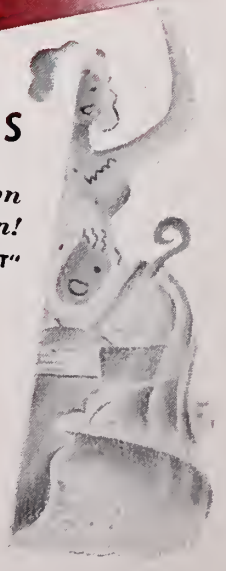
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GLAMOUR SAYS—

Life may be real and life may be earnest, but more important...life is now! And the *now* means girls who are working their way up, as well as career women already up. With this issue, *Glamour* presents High Life on a Shoestring...a promise that if you live on the latter you need not eschew the former. For instance, consider these dodges:



Be smart the American way in that native invention, the versatile shirtwaist dress



Clothes that wash cut the corners on cleaners' bills

Cool—but not costly—new decorating touches will make your house a happier place this Summer



Pinch pennies proudly in piqué—night and day

Let gingham give you that "Sweet Evelina" look



A clever way with accessories is your trump card in the game of dressing well



Shop as carefully for your Summer holiday as for the clothes you'll wear on it

Nothing makes you so freshly feminine as perfume

Do lip service to your Summer tan with a lipstick that has a brown tone to it



Little-girl play clothes conceal curves



Emphasize a slim figure in little-boy play clothes

Rustic cottons are right for the rural life




Hat—$2.95
Bag—$1.00
Gloves—$1.00
Dress—$6.95
Shoes—$3.99
TOTAL COST—$15.89

High-life on a Shoestring

Your clothes—house—fun are a question of taste, not a matter of money

"LISTEN," said the girl with the light blue eyes, "I'd rather be rich. But I'm not. I'd like to spend a fortune on clothes and look as though I did. But I can't. I'd love to live in a duplex apartment and have a house in the country all my own. But I don't and I haven't. For me a penny is pretty but a dollar is beautiful. I may be going places, but in the meantime I make what some people call 'peanuts.' What shall I do with them?"

In short, our not-so-hypothetical Hortense is looking for the high life on a shoestring. Here's what she could do.

She could start with her clothes, because she probably *is* going places and the right clothes will help her get there faster. At least, they never held anybody back.

Any wardrobe, limited income or not, is better built around one basic color. Not only does it eliminate expensive mistakes, but it usually insures a *number* of well-integrated costumes, complete with the correct accessories. And this season is full of eye-shocking little bits of business to make the same dress look different every time you wear it.

OUR choice for best basic color this Spring is beige. Call it that, or call it natural, or oatmeal or shredded wheat color, but don't call it tan, because it isn't. Look at beige for town, the beach or the country. You'll find it in every imaginable fabric...shantung, linen, spun rayon, jersey, ice-cool sharkskin. You'll find it in a new cotton gabardine that tailors as sleekly, but is cooler, cheaper than the wool. See these beige fabrics in suits, shirtwaist dresses, evening dresses, slacks suits and, something to stop the rocking-chair brigade in mid-air, beige bathing suits.

Wear all beige, beige and white, beige and black, and for extra excitement, try it with watermelon pink, turquoise, red, emerald. For evening, think about beige linen edged in white Irish crochet, like iced coffee and whipped cream. And *if* you choose beige, wear it right straight from town into the country.

If your time is mostly spent in town, you'll be glad to know that black is still a best in the background or basic field. Black linen suits, black jersey, chipper black and white checked gingham are city classics.

IF you like black with white accents, wear it all you want, but don't be trite about it. Try it in new ways...like a black and white flower printed piqué jacket over an all-black frock. Top town black with a white jersey turban, or a crisp white sailor banded in black...or even a little white crocheted cap (if you're that type). Stock up on white gloves, have at least one necklace of big, chunky white beads.

Reverse the black and white story for a brand-new looking vacation or week-end play wardrobe. Turn-about ideas are always time- and money-saving. Try white, *etched* in black ...like a white slacks suit, black cummerbund and black espadrilles. All white is always dramatic, particularly on girls who take easily to tanning. If you like to temper your white with color, pick it out with a bit of yellow or red. For economy, choose white that is washable.

Consider the new Spring greens and be amazed at how many of them go together. Try a pine green cartwheel hat over a lettuce green dress; or a spinach green suit with a blouse the tender yellow-green of wax beans. Look pleasantly edible in a print like a mixed green salad. Find a good green in a new flower print. Even

Opposite

Inimitably American tip-to-toe freshness in an ensemble on a shoestring. Two-piece plaid chambray dress, visor piqué hat, eyelet piqué bag. Jane Engel, New York; Carson Pirie Scott, Chicago. Gabardine pumps, A. S. Beck. Van Raalte shorties

KARGER

an economy expert would allow one riotous print frock to any Spring-Summer wardrobe. This ought to be a flower print—flowers, flowers everywhere—so that you look like a garden walking (within reason, of course). If you don't want to go all-out for a print dress, try a flowered shirt with a plain colored skirt.

If you look well in it (everybody doesn't — particularly people with "olive" coloring who always seem to choose it) and you want something very high-style for a basic color, think about brown, dark and rich as Boston brown bread.

A good hard cash-and-carry look at the fashion news yields these facts: For town, two-piece dresses tailored like suits. Glenurquhart plaid seersuckers and plaid ginghams, striped piqués and madras, neutral colored checks and prints borrowing for washable cottons the formality famous in fine wools.

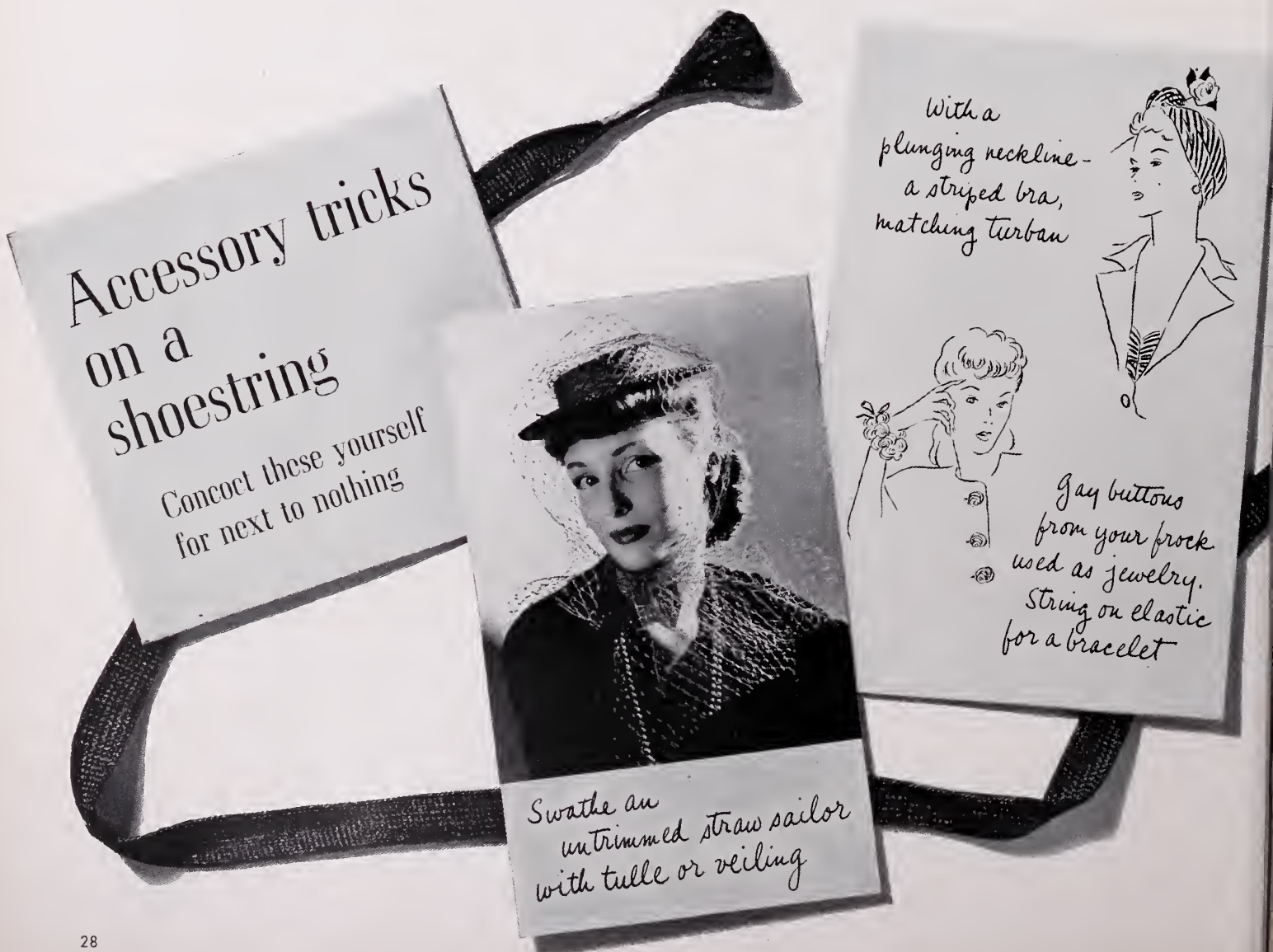
Wear these dresses and suits with bandannas in the country, with bus-riding panamas and coconut straws to the office, with extra big but extra-simple hats for not-too-formal evenings.

Give your income a tax exemption with such inexpensive folderol as a bright dirndl skirt, long for evening, short for day. Don't say *we* said so, but you can make these yourself. Let a cummerbund wind about the waistline of last year's dress to give it new life, and twist on turbans to match the cummerbunds. Try cummerbunds, turbans —even dirndl skirts in flowered prints as well as solid color brilliance.

If you find the low-cut shirt too extreme, try it over a bright or striped bra. You may leave your slip home some days because you have pert little pants that match your frock or suit. You'll find many of this season's frocks and suits, sporting their own pair of panties. You will certainly want matching pants under those dirndl skirts.

Slacks and shorts are narrower, more mannish, this year. But don't throw away last year's good pair because they are wide. Take them to a tailor, let him narrow them down for you.

If you're label-conscious, and if you're bright you will be, get to know the inexpensive débutante departments (Continued on page 83)







To doll up
an old dark dress—
a two-way
front-and-back bib
tied at shoulders
and waistline



Tie on a
printed silk
apron
to freshen
a tired dinner dress



Make a jacket
of bright flannel
for sports or evening



A bright ribbon bow
at the throat of a suit
gives it new life



Less than a dollar
for the makings of
this flower-trimmed,
veiled sailor



For that Chinese look—
flowers at each side
of your bangs

Make a
striped satin
dinner skirt.
Add a
cummerbund
and a
lace blouse



Decorating on a shoestring

Cool, inexpensive ideas, to help summerize a languishing house



If you'd like one of your four walls to startle, cover it with brazenly-striped canvas that you tack to top and bottom of molding with fat, decorative brass nails



An old chair in a new cover. Cover chair with plaided mesh dish cloths from the dime store. Sew dish cloths together, stretch across and tack down



Let living room windows cast a cool, new light with plastic shower curtains. You'll find them printed in bold polka dots, in flowers or fishes



In Summer a fireplace may look dull. Screen it in chicken wire; twine in artificial leaves and flowers, or real ones! Or use laurel you brought back from the country



Screen your harsh, hall ceiling light with a five-and-dime snood. Let it burgeon with freshly-colored artificial flowers stitched on all by your little self



Buy enough inexpensive fabric to drape easily across top of window; make a swag of this and catch it at each side by a bunch of artificial flowers or fruit



For bedroom drama, run wide satin ribbons from each corner of the bedspread to a large bow in center. From bow on wall run ribbons to twin prints and thence down



Skirt that too-innocuous little chair in a crisp ruffle. Let a wide ribbon band and pert corner bows cover your amateur job of thumb-tacking on the ruffle



For a new rug in almost any gay color your heart desires, sew together the fringes of pile bath mats (about $1 each in dime store) —about six mats for a goodly-sized rug

Shoestring ENTERTAINING

Party plans and simple menus for the maid-less hostess

THERE has been a popular belief for several seasons that if you want to entertain simply and without vast expense, the whole problem is solved by dishing up corned beef hash or baked beans, and guests will declare it their favorite fare. But as the small girl indignantly remarked at a birthday celebration while eying her plate with cold disdain, "*Spinach* isn't a *party!*"

The same pointed criticism is true of corned beef hash and baked beans—fine homespun food but lacking a festive air. It's more fun for you, and certainly pleasanter for your guests when your menu shows some imagination and gala spirit. Even when your entertaining is done without benefit of maids, you can still plan meals that don't cost a fortune and yet are possessed of a certain flair. One good dish—and your name *can* become famous as hostess and cook.

For any meal where you have all the work to do, plan dishes that can be prepared well in advance. Then the arrival of guests doesn't set you to rattling pots and pans on and off the stove, only to appear hot and breathless to announce dinner.

GIVE yourself plenty of time, set the hour comfortably late, and have everything ready by the time you go to dress. The table is laid, the cocktail tray is all ready except for the ice, the dessert is in the refrigerator, and the rest of the dinner is simmering cozily in double boilers and casserole, first aids to the hostess-cook. Whatever you wear—dinner-dress, house-coat or pajamas—be sure it has short sleeves and no dangling ruffles to interfere with your last-minute culinary duties. Why not dramatize your rôle a little by wearing a gay apron over a plain black dress? A designer in New York makes divinely frivolous affairs of rayon taffeta sprigged with pink roses and having heart-shaped pockets and huge sashes—very Eighteenth-Century and flattering.

For a dinner, put your best foot forward in linen, china and silver. Don't let the thought of a centerpiece depress you financially—if you want flowers. Go to your nearby florist, take him some good low bowl or any dish that you fancy, tell him what you want to spend, and ask him what he'll do. There's a double advantage in this: all the best authorities say keep your decorations low, and the florist can give you a bargain by using flowers that have broken off too short to sell. Don't be too conventional about a container for flowers—anything from a rectangular glass cigarette box to a huge seashell is as good as the best silver bowl and a lot more fun. Some specific flower suggestions are shown on the opposite page.

OR if you prefer, fruit is, of course, a classic choice for a centerpiece and may be eaten next day—a nice economical thought. Trot out any old-fashioned épergne or compotier and try your hand at a good still-life effect. Grapes always seem to be requisite no matter how many other kinds of fruit you use. Three different colors and varieties of grapes—white, purple, and red—are effective, and see if you can lay hands on some grape leaves to give that authentic off-my-own-vine-and-figtree look. A few leaves add immeasurably to any fruit arrangement—use laurel if you can't get the proper ones. A green glass bowl heaped high with cherries is refreshing looking.

In planning the menus, don't attempt more than you can manage comfortably. If three courses are a bit of a strain, stick to two. With three courses, serve very simple things with the cocktails—salted nuts, olives, cheese-flavored crackers, pretzels, popcorn. With only two courses, you'll want more solid canapés. Devilled eggs flavored with anchovy paste and cut in quarters, the prepared Julienne potatoes that only need to be (Continued on page 85)

Party flowers. Opposite, six new ways with flowers. The gardenias, on a reflector, also serve as guest corsages. The cabbage roses lie in a shallow dish. With thin florists' wire, arrange calla lilies, anemones and pansies as shown. White carnation mound with Red Cross of red carnations. Go to any Florist Telegraph Delivery Association shop near you. It can duplicate any of these arrangements for under $5

BAKER

Flower ideas, pretty

PLANTATION CHECKS

...for the Rural Life



SOMETHING new for the Rural Life! Blue-and-white plantation checks in rough-and-ready denimy cotton. Virtually indestructible, it's plain, home-spun—a bread-and-butter fabric, metamorphosed into chic by excellent tailoring.

Plantation checks, on opposite page, as tough as a boot yet tailored with the care of a hand-turned sole. Little-boy shorts, long and cuffed, for grown-ups. $1.95. Open-throated shirt, $1.95

Plantation checks, below, in suit and slacks versions. The former—long classic jacket and front-pleated skirt, $5.95. The latter—narrow, lean-legged slacks, *very* new. $2.95. Shirt, $1.95



Plantation checks are a family affair, as you can see above. On the fence, one little girl wears a pinafore, $2.95; the other, an overall, $1.95, also seen on the child in the background.

The little boy is in jumper shorts, $1, and a jacket, $1.75. The big girl's shorts and shirt, $1.95 each, are also shown on the opposite page. Plantation checks in this old-fashioned tried-and-true homespun come only in dark blue-and-white.

• ALL THESE CLOTHES ARE FROM MARY LEWIS, NEW YORK



FRITZ HENLE

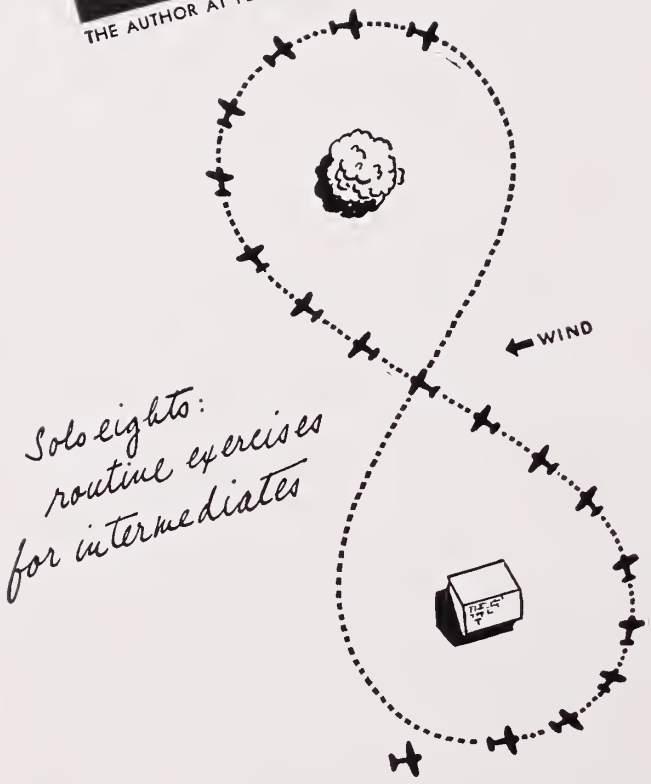
Shorts suits in rugged plantation checks



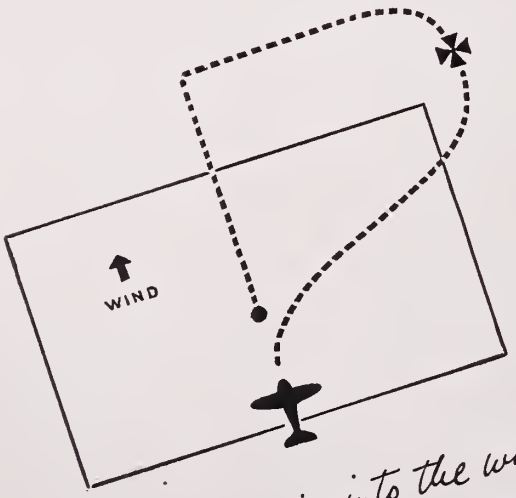
THE AUTHOR AT PLAY

Flying for Fun

Kay Rutherford, career girl in advertising, tells you how she enjoys—and can afford—flying



Solo eights: routine exercises for intermediates



Landings into the wind—cut throttle at cross

A PRIVATE Flying License is my newest—and dearest—possession. It is one of the few things I know beyond any shadow of a doubt I earned! The day the Civil Aeronautics Authority gave it to me I walked from the office in a daze clutching it tightly in my hand. Finally bringing myself to put it away, I continued to get it out occasionally and look it over. Never when near the airport, however. The aviation group would probably consider it silly and a "typical woman's trick."

As yet, women have not been welcome in this man's world. Many pilots feel that women are too erratic to be able to turn in the good, steady, everyday performance a commercial pilot must. Others feel that if a woman really has the will to learn and will not "get on her dignity" when she gets a necessary reprimand, there is no reason why she should not make as good a pilot as a man. These point out that women, being more sensitive, have a greater feeling and instinct for the fine points of handling an aircraft—and naturally, I agree.

ON one point all seem to concur—there is no reason why women should not fly "for the fun of it." And I hope if you've a yen to learn, you'll go ahead with it, for it's an experience in a class by itself.

If you've made up your mind to fly, the most important thing to remember is not to mind the harsh things your instructor may say to you. Don't expect little Victorian courtesies and flourishes. The flyer knows the wonderful performance a plane can turn in when properly handled. He also knows the danger when it is *not* properly handled. He wants you to be exact—and to be careful, for in no sport are precision and alert attention to what is going on about you more important. All flyers—good flyers, anyway—are artists in a manner of speaking. The right way, the right result, is their foremost interest. And artists strive for perfection.

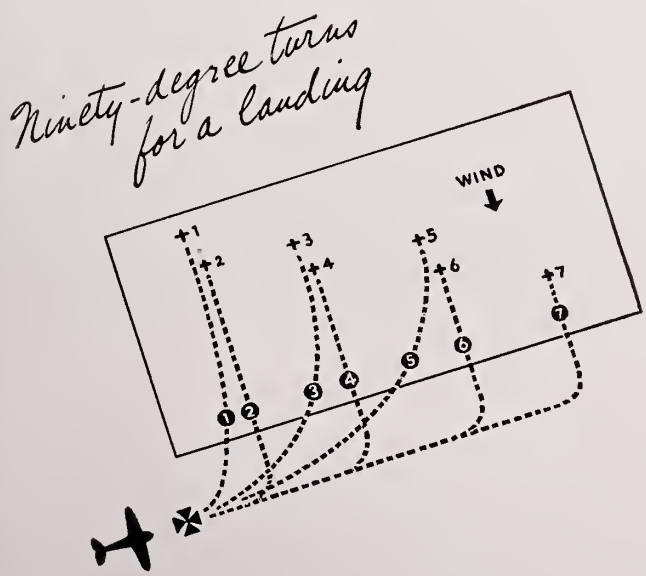
My sister and I took a round trip to New York by air and somewhere between Chicago and Kansas City on the return decided we wanted to learn how to fly. I started

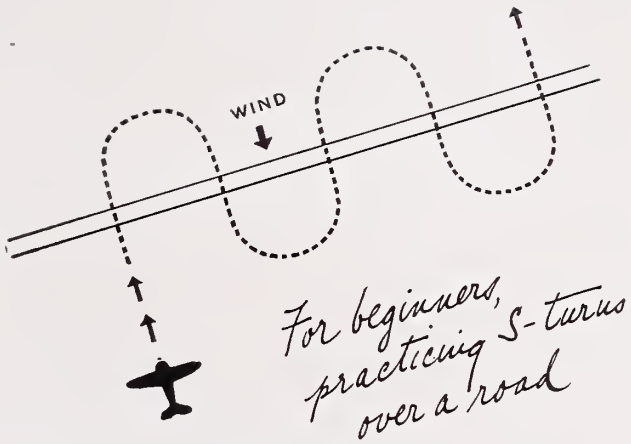
the following Spring, having shopped around the airports for six months looking for the place I wanted to learn. I also covered many sheets of paper with figures estimating how much it would cost me. A school which had a ground course and used Piper Cubs for training planes was my final choice.

On my first lesson I met my instructor—a steely-eyed young man who is instructing for the Army. He spent half an hour explaining the use of the rudder which guides the course or direction of the plane, the ailerons which control the horizontal movements, and the elevators which control the lateral movements. We then got in the plane and taxied down the runway so we would be in position to take off into the wind (take-offs and landings both start in this direction). The next thing I knew, the Control Tower had flashed us a bright, shiny green light, and my first lesson in the air had started. It was a smooth, sunny afternoon, just before sundown. The air is smoothest at that time or at sunrise. And it's much more beautiful to fly then, too.

THE instructor allowed me to take the controls and practice following a road to see how the rudder guides the plane. I, as all students do, over-controlled. This is because one has a tendency to treat a plane as a car, and since a plane is many times more sensitive, it responds much more violently. Because it takes a moment for the rudder to change and the course to be altered, the student thinks he has not been forceful and jams his foot hard on the rudder, which causes the plane to lurch wildly. When we had been up half an hour, the instructor landed the plane. My first lesson was over, and I didn't know whether I liked flying or not.

In the next few lessons I began to be more and more thrilled with flying. True, the half-hour periods were not without their tense, unpleasant moments. I shall never forget my first landing on Fairfax Airport. It was my third hour up—and such a poor landing—wing low,





plane completely out of line and bumping when it hit the ground. I felt shaken up and a little frightened, and when Hurst shouted for me to take it off, I said faintly, "No. You do it."

He said again, louder and more definitely, "Take it off." I turned to argue and encountered such a look of mingled determination and contempt, I took off immediately, more frightened to refuse than to go ahead.

The next few lessons I improved. In fact, I thought I was coming along marvelously, and at four hours was confident I could solo if only the instructor could be made to understand how very good I was.

WHAT did we do on these lessons? Well, mostly we "shot" landings. We went up and came down—time and again—each time I frantically trying to do it just right, my instructor howling over my mistakes, begging and imploring me to save his nerves, his life and anything else he could think of. We practiced "S-turns" along roads, forced landings in fields, and we spent an hour at spins and stalls. I also took an examination on Civil Air Regulations in regard to local airport rules.

At this point, psychology again enters the picture. In many cases, it is necessary for a teacher to take away any self-confidence a pupil has in order that he does not become too daring or careless. I believe a pupil really doesn't know just how he is getting along. It is impossible for him to know how much of the flying he is doing himself or how little. It's hard for him to tell exactly how many of his sloppy landings would be sloppier were it not for the slight help and pressure on the stick of the man ahead of him.

It was a big surprise to me the day I soloed. Bill Ong, the director of the flying school, was teaching me at the time. He is one of the best instructors in the country. Also one of the hardest. I was receiving my usual verbal beating and, feeling completely incompetent, had started to cry. We circled the field and as we came in for a landing, he said, "Well, there's no need of my flying around with you any more." I thought he meant he wouldn't teach me any more—that I was (Continued on page 82)



ORGANDIE, the romantic stuff of fashion . . . warp and woof of moonlight, proms, proposals, weddings. Seated, a light-winging example in heavenly blue and white, enchantingly triple-tiered. Standing, white embroidered organdie with broad black rayon velvet shoulder bands. Each, $17.95. Bonwit Teller, New York

Sheer delight



RAWLINGS

...for dancing

COTTON, crisp and sheer, ineffably young, the costume prop for Summer gaieties. Left, white organdie sprigged in red fuzzy posies for a shamelessly sweet dress. The off-shoulder lei is detachable. Right, white dotted Swiss dress with gay red jacket. Its bib makes it look like a waistcoat. Each, $14.95. Russeks, New York

Red magic

Lipstick has graduated from a mere cosmetic into a cosmic urge

RECENTLY returned observers from Europe report that women, forced to flee their homes without any personal property, are far more disturbed at not having lipsticks than at the loss of much more valuable possessions. Ignorant people, like men, might seize upon this as a sample of the shallowness of women. Well, it isn't. If anything, it's a sign of woman's courage and wisdom and ability to face life, all its failures and frights, and start anew to make something of what's left.

Just as a man feels he can face trouble better for having had a shave...so a woman feels about her lipstick. She'll come through famine and flood and fire, and if you'll give her five seconds with a lipstick, she'll turn around and start making something of the shambles.

A lipstick is probably the most important single item of a woman's apparel. Apparel is the right word, too, for today's woman doesn't feel dressed—much less armed against life—without lipstick. Leave it off, and people think you're ill; leave it home, and you feel ill until you beg, borrow or buy one; lose it, and you suffer a sense of loss hardly compatible with its intrinsic value. From morning till night this tiny red stick is a woman's weapon in a man's world.

MOST of us put it on *before* breakfast in the morning, feeling we can't face the day without it. And a calendar of the events of that day could be made by a check on the number of times we renew our lipstick. Before a conference, before a meeting with the boss, before lunch (business or romance kind), before any event or meeting of importance, a woman almost unconsciously reaches for her lipstick. Some wives put on a pale pink lipstick before going to bed.

It's got a lot of valuable attributes, this little red bit of magic. Primarily it gives color to your lips, but in so doing it also accents the mouth, improves its shape, pulls the whole face together, makes the skin seem clearer, whiter... and if carefully chosen can be a clever accent to any costume, matching nail polish or making consequential contrast with a hat, a frock. It's pretty much of an American Institution, too. Beauty shops, dime stores, corner drugstores, as well as the great department stores devote whole counters to its display. A large portion of cosmetics advertising is devoted to lipstick alone, and the gentlemen of the Federal Pure Food and Drug Commission stay up nights to insure its purity for us.

Just because of its small size and price, the lipstick is one of those great leaveners. It makes Judy O'Grady and the Colonel's lady sisters *on* the skin instead of under it, for a change.

Women use it, all over the world, that's true, but Americans use it more than any other people. One reason is that the sun of our Western hemisphere bleaches out most of our natural color. Another reason is—our system of mass production which makes it available to women on farms as well as to women in cities, to women with little money as well as to women with lots.

LIPSTICK is a constant aid to confidence. Social workers will tell you that a present of lipstick to an out-of-work girl helps her morale almost more than food, clothing, or a roof. We know of a letter recently received from war-torn London, which unfolded a tale of unbelievable hardship and concluded with a request to send over "three lipsticks—vivid red!"

There have been cautious little items in the newspapers these days reporting that the ingredient used to color lipsticks and the brass so often used in the cases are both important to the defense program, and lipstick manufacturers will soon be short of these things. Well, file and forget, because we're willing to bet our new low-cut shirts that a better substitute for color or case will be found...all in good time. As long as women have a vote, there'll always be a lipstick!

LORETTA YOUNG

Opposite: A far cry from her current be-bustled, fur-belowed self as "The Lady from Cheyenne," Star Loretta Young perches on a rustic bale of hay in a country pinafore of gay red, white and blue seersucker with a fine batiste shirt. Russeks, New York. Carson Pirie Scott, Chicago. Her lipstick and matching nail polish, Helena Rubinstein's very newest—clear, lilting "Apple Red"

RAWLINGS



A girl's best friend

Her invincible, versatile shirtwaist dress, like those we show you here

1. She loves shirtwaist dresses for the Casual Life. This, paint-fresh white with navy rayon broadcloth. $6.50. Franklin Simon, New York

2. Corded chambray in brown-and-white stripes. It has the weathered, off-hand look of high country fashion. $6.50. B. Altman, New York

3. Bright-striped Sanforized chambray in a dress, fine for golf. Bias skirt, free-wheeling shoulders. Under $3. Wanamaker's, New York

4. For country affairs—lunch at the club, the county fair—blue Celbreeze rayon sharkskin, pearl shoebuttons. $7.95. Best's, New York

5. For the Work-a-day Life, a brown and natural spun rayon "shirt-and-skirt." About $4. Bloomingdale's, New York. Carson Pirie Scott, Chicago

6. Comfortable, adaptable. An office shirtwaist dress to foil the heat. Green rayon-and-cotton seersucker. $6.50. B. Altman, New York

7. Coolest look in the world—dark, cover-up dress of polka dot Bemberg rayon sheer. For desk-to-dinner. $3.98. McCreery's, New York

8. Sit and slave all day, this dress still won't wrinkle. Primitive print in Nassau-rose Crown Tested rayon. $4. Carson Pirie Scott, Chicago

9. She knows a big hat, gay gloves gild a shirtwaist dress for After-five. Splashy rayon crêpe print. $3.98. Arnold Constable, New York

10. With a knockout hat, any shirt waist dress is a good date dress. In green eyelet spun rayon. $7.98. Franklin Simon, New York

11. For a movie or cozy dinner, crinkled organdie posy-printed in pale pastels. *Ummm*, with a picture hat. $10.95. Saks-Fifth Ave., New York

12. Demure at work, divine afterwards with really slick accessories. Enka rayon Shadowdelle, lace-etched. $7.95. Carson Pirie Scott, Chicago

The casual life



Rayon broadcloth; corded chambray



Chambray; rayon sharkskin

The work-a-day life



Spun rayon; rayon seersucker



Rayon sheer; rayon crêpe

The after-five life



Rayon crêpe; eyelet spun rayon



Crinkled organdie; rayon sheer

WOMEN WHO TELL



THE men who run radio news frown on women; they don't like them, don't want them around. Women, they will tell you, can't announce, women can't get news. Women, in short, don't rate with the networks.

But mention the name Helen Hiett to an NBC executive, and watch the dreamy look come into his eyes. Helen Hiett is the girl who got NBC a beat on the bombing of Gibraltar by disguising herself as a member of a Polish dance chorus. Just watch. In a minute the executive will start rustling papers and clearing his throat. He'll say, "She's different, that's all. You still can't ask a woman to cover special events—that is, most women. She might get hurt, or have to spend the night with a crew of technicians. Besides, the public doesn't like a soprano voice."

They say they don't like women, these news bosses, but let a woman come along, a woman who's smart and young and attractive and does a good job . . .

There's Betty Wason in Greece, there's Helen Hiett in Spain, Joan Livingston in China, Pat Lockridge and Mela Underwood in New York, Ann Gillis in Washington, and until recently, Sigrid Schultz in Berlin.

DON'T misunderstand. These girls didn't get *carte blanche* from the networks, nor were they dispatched to their posts with pomp and ceremony. Mostly they got their jobs because they happened to be some place when something exciting was happening, and someone needed a story. It didn't matter then that they weren't men.

Twenty-eight-year-old Betty Wason, for example, went to see Paul White at CBS the summer before the war broke out. He didn't give her a job, but he did tell her to keep in touch with him should she get to Europe. She got to Europe all right, on free lance assignments from Trans-Radio Press, and when the Nazis invaded Norway, she was Betty-on-the-spot to give the first detailed account of King Haakon's escape from a Nazi bomber. CBS liked that so much she's been with that network ever since.

Betty's early career wasn't ideal preparation for the life of a foreign correspondent. At college she majored in home economics, had such diverse employers as a utility company, an Indiana radio station (she was born and raised in Indianapolis), an advertising agency, and finally, a newspaper. In 1938 she got bored, put her savings together and hopped off to Europe. Came the Czechoslovakian crisis, and there she was, the only woman correspondent to accompany the Hungarian troops when they occupied Transylvania. Now she's in Greece, talking for CBS and writing dispatches for a New York newspaper.

Another enterprising young woman is Helen Hiett. She's twenty-seven, was born in Pekin, Illinois, studied political science at the University of Chicago, and won a scholarship to the University of Geneva. Following this, she spent a few years studying and wandering over most of Europe. She even worked in a German girls' labor camp, made numerous short-wave broadcasts from Paris, and lectured in the United States.

WHEN war broke out, Helen was in Illinois. She came into New York, crashed NBC to see Abe Schechter and sand-bagged him into sending her abroad. He was skeptical ("Women can't cover bombings") but Helen was persistent. She returned to Paris, and the first thing Mr. Schechter knew, Helen and Paul Archambault and the Paris office were bombed. Helen was transferred



HELEN HIETT, who "scooped" the bombing of Gibraltar for NBC

THE WORLD

later to Madrid. From there she made her Gibraltar coup. The "Rock" was in the news; Helen wanted to get in but the British authorities said no. She was about to stop trying when along came the Polish chorus, booked a month before to entertain the Gibraltar garrison. By means of deft persuasion and a little practice in the Polish equivalent of the time step, Helen "penetrated" the fortifications—just in time for a bombing. She was the first on the air with the news.

IN some ways, Sigrid Schultz, who broadcast from Berlin for Mutual, had the hardest assignment of all. A veteran newspaperwoman and in the Berlin office of the Chicago Tribune-Daily News Syndicate, she was in possession of the greatest scoop of the war and was cut off the air before she could give it to the world. On the eve of the Nazi invasion of Norway and Denmark, Sigrid got as far as "The eyes of the world are on Scandinavia tonight—" when the censor killed the mike. Today, Miss Schultz is lecturing in the United States preparatory to taking up her Berlin post again.

Of the other girls who have made headlines, some were taken on temporarily, others made their jobs permanent. Janet Murrow, wife of CBS's London correspondent, broadcasts occasionally. Kay Herrick, a secretary in NBC's Paris office, was put on the air to describe what it felt like to be bombed. Margaret Rupli Woodward was NBC's regular correspondent in Amsterdam. When the Germans came her husband was forced to leave, and she went with him. Her spot was (Continued on page 78)



MARY MARVIN BRECKENRIDGE, snapped in Holland



MRS. ED MURROW, sometime London broadcaster, with Bill Henry



ANN GILLIS, of CBS's Washington staff, who toured with Willkie



PAT LOCKRIDGE, with news commentator Elmer Davis





Careering around

Printed sharkskin, new this year and faultlessly smart. Two-piece dress of a white beige print on brown DuPont rayon sharkskin. With accessories, work or shop in it. With sports accessories, week-end in it. $10.95. At B. Altman, New York. Carson Pirie Scott, Chicago. Dobbs Felepo straw hat. $7.95

Spun rayon—the Crown Tested kind that looks like linen—in a little beige suit, as dressed-up or -down as its blouse. A tailored shirt takes it to work, a frilly jabot to dinner. Cool, non-wrinkling, it's superb for travel. $10.95. B. Altman, New York. Carson Pirie Scott, Chicago. Dobbs straw. $7.95





LEMUS

in hot weather

Chinese checker gingham in a two-piece navy-blue and white dress with bright pearl buttons. Good for careering, as shown above; good for night-life with a big hat; good for the country with a hair-bow and sneakers. $7.95. McCreery's, New York. Carson Pirie Scott, Chicago. Piqué and yarn turban. $3.95

Glenurquhart seersucker, something new in the cotton family in a brown, red and beige plaid two-piece dress for careering. A natural for Summer—from the office to the farm—because it's valiant through the heat and tubbings. $7.95. Russeks, New York. Carson Pirie Scott in Chicago. Dunlap straw hat

Glamour Aisle

Spring-like gaieties
to give a lift to your outfit
and cheer to your house



1



2

TRY some of these gay, new shop-finds to give your late-Spring-and-into-Summer wardrobe the fresh look of a May morning. Note the white accessories, the flowery touches—so all important to brighten your town or country costumes. Knick-knacks to cheer your house, too.

1. Pottery jar of assorted cookies. Perfect hostess gift. $3.50 plus postage. Schrafft's, 58 W. 23rd St., New York

2. To be sweet and old-fashioned, we suggest these cool white net mitts embroidered with flowers. Washable cotton. By Wear-Right. $1.50. Oppenheim Collins, New York

3. A miniature brass spinet lamp, direct descendant of your grandmother's night light. Makes a soft glow at your bedside. $1. Louar Gifts, 347 Fifth Avenue, New York

4. For that out-of-a-bandbox look, this "Coolace" wrap-around turban. By Glentex, it's of rayon jersey lace mesh. "Coolace" plastic pin. $1 each. Peck and Peck, New York

5. Bamboo belt linked with synthetic straw—craftsman's touch for cotton dresses. $1. Lord and Taylor, New York

6. Exotic white camellia pin tinted with red. Hand-made of French enamel. $1.65. At Lord and Taylor, New York



3



4



5



6



7



8



9

7. Here's a nosegay in your compact! Ball-shaped "gold" loose-powder case with a Lucite top covering tiny pastel flowers. By Henriette. $1.50. At Best's, New York

8. A little girl's lunch basket modeled for a grown-up's saddle leather handbag. $3. At Arnold Constable, New York

9. Perch atop your curls this gay bunch of bachelor buttons on a barrette. By Plaut. $1. At Best's, New York

10. Flowery plastic clips—carved and painted by hand. For $1. Mayflower Shop, 38 Monmouth St., Red Bank, N. J.

11. Madcap slipper of bright-colored cotton for scampering across floors. Stocking-knit top with fringe; felt sole. $1.25. Country Store, 548 Madison Avenue, New York

12. Clean whiteness in this back-of-the-head bonnet of bird's-eye cotton piqué. A wide, stitched brim—ribbon any color you desire. For $1.83. At Macy's in New York

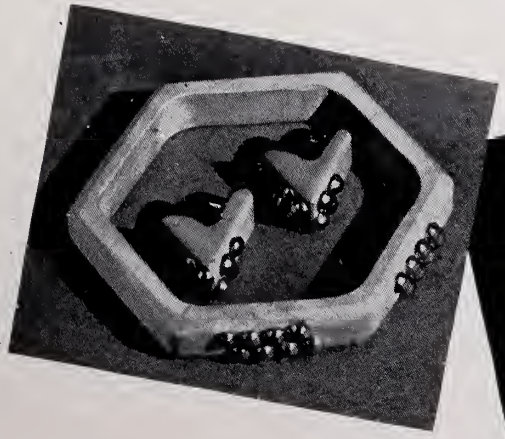
13. Fresh white slip-ons of "Hand-glo" rayon. The rayon mesh fourchettes between the fingers make them cool for Summer wear. By Hansen. $1 a pair. At Gimbel's New York

14. Geometric spice—these hand-made earrings and bracelet of light African wood. $2 each. At Best's, New York



10

11



14



13



12

GLAMOUR AISLE IS CONTINUED ON PAGE 90

CARSWELL

On the scent

In the Elizabeth Arden Salon, she's already chosen "Blue Grass" for its heady, sophisticated tang, but the question is...shall it be in perfume or in Flower Mist, Miss Arden's version of Cologne? Green spun rayon suit from Lord and Taylor; and Marshall Field

THE OLDEST LURE



Perfume, women's subtlest and surest ally

A MAN seldom writes about the woman he loves without trying to put into words the fragrance of her—her own, her special, her inalienable fragrance. He is fascinated, and has always been fascinated, by that subtle penumbra of her sex.

From the Songs of Solomon to tough modern novels—"For Whom the Bell Tolls," for example, in which Robert Jordan speaks with delight of the clean, cold fragrance of Maria—man has shown he is not only susceptible but eager to be. That vague, soft smell of a woman is his reassurance that he is indeed the Stalwart, the Protector of the Weak. Of course he likes it!

His love of subtlety, his pleasure in discovering her fragrance for himself, is a woman's cue to the use of perfume. That's why she should use it guardedly...and why good perfumes are good investments, despite the jolt of the initial outlay. With a fine perfume, only a few drops give a muted, clinging fragrance that lingers for hours. If ever anyone standing three feet away says, "What perfume is that you're wearing?", you might as well have doused yourself with spirits of ammonia.

THIS was far from the opinion of the ancients, whose passion for perfume has never been equaled. The old Babylonians and Egyptians had laws commanding their citizens to *bathe* in perfume. And the Greeks, those advocates of the Golden Mean, went overboard. They ate perfumed foods. They buried their dead with bottles of costly perfume, unless they were too poor, in which case they drew pictures of perfume containers on the coffin. They had different perfumes for every part of the body, every ailment, and of course for love.

Things came to such a pretty pass in Greece that the Law-Giver Solon issued an edict prohibiting the sale of perfumes. It had approximately the effect of the late Volstead Act. The perfumers began bootlegging. Perfume shops acquired the prestige of speakeasies and attracted gentlemen from all classes of society—philosophers, statesmen, dramatists, artists, men of fashion. We are told that even Diogenes was in the habit of dropping in. With his usual puckish individuality, he insisted upon perfuming his feet so that the scent would rise and he could enjoy it all the way up.

The Romans adopted perfumes from the Greeks. With typically robust enthusiasm, they decided if they could not use it as well, they could use it more. One of their customs was the rather blunt one of turning perfume showers on guests at a feast. The perfume craze in Rome reached its apogee under the emperors, and with the sobering effect of the barbarian hordes went completely out of fashion.

DURING its ancient heyday, perfume was of such great value that it sometimes was used as a medium of exchange. It was certainly a standard of wealth. Girls of less stature than Cleopatra or the Queen of Sheba had to bewitch and bewilder on decidedly inferior grades.

Now, on the contrary, we bewitch and bewilder with whatever perfumes we choose. If it's fabulously expensive, we simply buy a dram. Because today there are thousands of good yet not exorbitant perfumes, each woman may have *her* Perfect Perfume ...the fragrance which projects her so accurately that people consider it part-and-parcel of her being. Whether she is present or not, a whiff of that fragrance makes her friends say to one another, "Doesn't that make you think of Angela?"

A good perfume is well worth the money, for only a good perfume has the strength and staying power to hover for hours. Inferior perfume can duplicate with chemicals almost exactly the odor of expensive scent, but it cannot duplicate the longevity. It evaporates much more quickly.

Really fine perfumes are not manufactured. They are created, and with the consummate artistry and precision of five hundred years ago when the passion for perfume was at the height of its revival in Europe. Many of the perfumeries, or *fabriques*, established at that time are (Continued on page 93)

Flash! Red



Star-spangled red piqué with Lastex yarn shirred bodice for a summer evening dress. $17.95. Saks-Fifth Avenue, New York

Pigtail fashion for big girls— princess bathing suit in white piqué. $6.50. Russeks, New York

Blazing white piqué makes a boxy short-coat for night or day. $7.95. Lord and Taylor, New York

and white piqué



Professional white piqué
in a lithe-limbed tennis classic.
$5.95. Bonwit Teller, New York



Piratical stripes
in slashing red-and-white
on a three-piece piqué play suit.
$6.95. Best's, New York

I'd rather not have A CAREER

Helen Brown Norden

A new convert to domesticity, tells why

WHEN I stopped working, five years ago, everyone said to me, "Just you wait. You'll like loafing for a month or two, and then you'll get so bored you'll be glad to get back. You'll never be able to stand staying home."

Well, I haven't worked since; and I never want to again. But during that time there has been a concerted and unceasing effort on the part of my friends to get me back at it. The fact that I refuse to have a career seems to infuriate them almost beyond endurance. Secretly, they think I am crazy. Openly, they say that I have lost my focal point—which might frighten me, only I don't know what it means—and they pester, badger, and heckle me, year after year, to no avail.

What has a career got to offer me? If I live in the city, I can wake up every morning to an alarm clock (and as far as the physiological effect on me goes, I might just as well be a fireman and have the fun of sliding down a pole if I am going to have my nervous system shattered); I can rush through breakfast and into my clothes; and I can tear like a mad thing out to the subway and stand with a lot of other people packed in like cattle in a sardine tin. Or, if I live in the suburbs, I can commute and get car-sick.

SO then, I'm at work. And what is work? If I'm an executive, like a lady editor, I can wear my hat in the office and get bald. I can boss people around who will hate me for it and always be intriguing and finagling to get my job—and there will always be someone higher up than me who can boss *me* around and who, I am afraid, may fire me. I can be polite to a lot of people I don't particularly like—and lunch with them and make "contacts"—because they'll be useful to me in my Career.

I can maybe sit at a desk with two telephones, and there I can talk on the telephones, push buttons, and dictate endless memorandums. I can have long office conferences at which I wrangle bitterly over some world-shaking problem like the proper place for a comma. I can put things in files and take them out again. I can indulge in all the silly hocus-pocus of Business. Then I can come home at night tired out, irritable, and take it all out on my husband. I can go to bed early, because if I stay up late, I'll be dead the next day. Then the next day, I can get up again.

What for? Money? I don't see any use in making a lot of money if you have to work every day so that you haven't any time to spend it and you're too tired anyway. I had rather have less money and more fun. It is easily worth a great deal of dollars a week to me to be able to sleep late mornings, a vice to which I am passionately addicted. I like to sleep till noon, have a long, leisurely breakfast, and read all the papers with my coffee and cigarettes.

I like to know that I don't have to be any place at any time, if I don't choose to—and that I can go to the movies right smack in the middle of the afternoon if I care to, or go shopping, or stay home and read, or do my nails, or sit and think, or just sit.

AH, but there is the satisfaction of having a Career. Why? No matter what kind of a career you have, you have to get up and go somewhere and do some work. You always have to keep working harder and harder to "get ahead." Even if you want to, you cannot stay put, in a safe position of comparative obscurity. Because there is always someone else pushing up from the bottom, and unless you keep on climbing, too, that someone else will get your job, with the result that unless you go *up*, you have no place else to go except *out*. Willy-nilly, you cannot stay still; you must forge ahead.

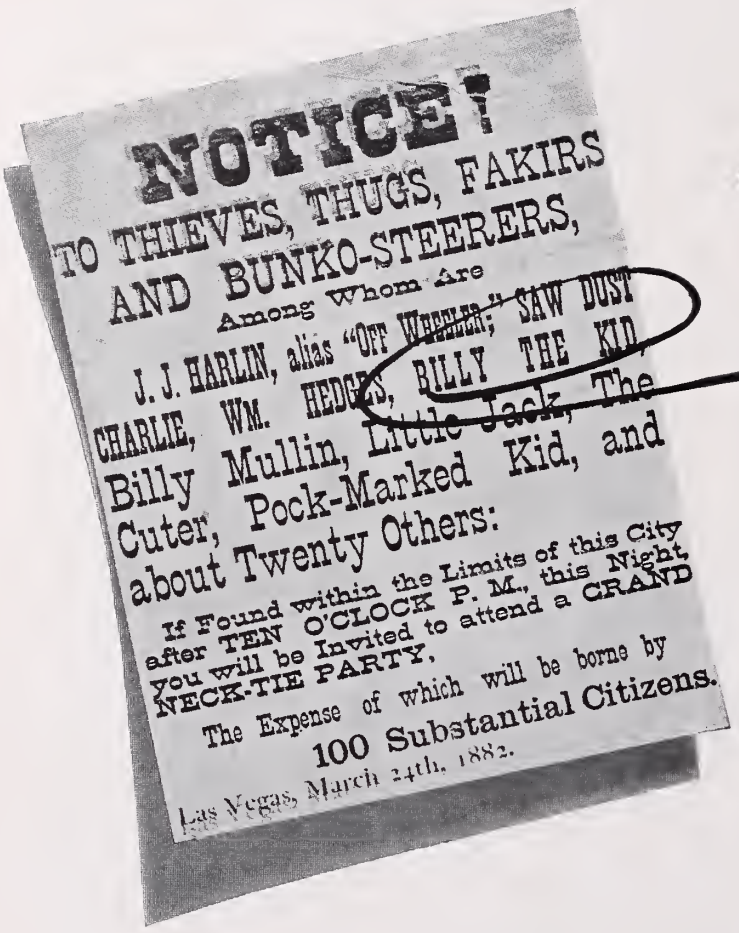
All right, suppose I do that. Suppose I even pick something in which there is not much competition, so that I'll have a better chance of getting to the top. Suppose I become, say, a pogo-stick-jumper, and work like a dog at it. I walk through the crowd amid excited whispers. "There she goes!" I can hear the eager cries. "Who? Who?" "Helen Norden, the greatest woman pogo-stick-jumper in history!" Then I fall down and break my leg and I'm finished and there's nothing left for me to do but open a saloon and have my friends send me floral horseshoes (Continued on page 88)



The American classic

The one dress no American wardrobe can be without—the product of our native wit, the shirtwaist. Above, new double fly-front version in blue Celanese spun rayon. It's tailored with a nicety far beyond its purchase price, yet it launders —with care—like a hanky. $2.98. Montgomery Ward Stores

Billy the Kid



Two movies and a ballet glorify a legendary desperado of the lawless Southwest

WILLIAM H. BONNEY, alias Billy the Kid, one of the epic Bad Men of the Southwest, was born on New York's East Side in 1859, killed his first man in a Silver City, New Mexico, saloon when he was twelve years old, and twenty-one others ("not counting Indians and Mexicans") before he was shot to death unarmed at twenty-one years of age. No other desperado packed so much legend into so brief a span of activity. Billy has been variously branded an out-and-out mad-dog killer; a Robin Hood of the Southwest who robbed the rich to give to the poor; and finally, an innocent who was driven to crime by psychological factors—the latter interpretation stemming from the fact that Billy's first murder was of a man who insulted his mother.

The discovery of Billy as exciting screen material came almost simultaneously to Howard Hughes and Metro-Goldwyn-Mayer. Hughes picked Jack Buetel, a new "find," for the part in "The Outlaw;" M-G-M put its money on Robert Taylor in "Billy the Kid." Three years ago, Eugene Loring, one of America's progressive choreographers, created a ballet around the story of Billy, danced the name rôle himself. This Winter "Billy" was one of the Ballet Theatre's most successful productions.

There are few photographs of the real Billy—the daguerreotype on this page is claimed to be the only authentic one in existence—but from description he was five-feet seven-and-a-half inches tall, wiry and, except for two buck teeth, was fairly good-looking.



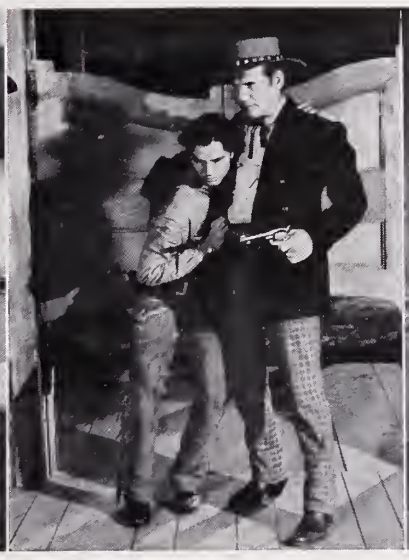
"BILLY THE KID" BONNEY —ROBERT TAYLOR



LOVE COMES TO TAYLOR AND MARY HOWARD IN "BILLY THE KID"



SHOOTING—IN "BILLY THE KID"



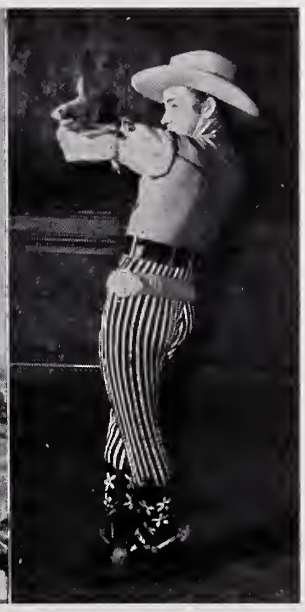
SHOT—IN "THE OUTLAW"



KILLED—IN THE BALLET



—JACK BUETEL



—EUGENE LORING



—JACK BUETEL AND JANE RUSSELL IN "THE OUTLAW"



—ALICIA ALONZO AND EUGENE LORING IN THE BALLET

Wine, Women and $11.20

Nathaniel Benchley, Bob's son, describes the art of being a cavalier on a budget

IT seems safe to say that there is no living man who, just before he takes a young lady out for an evening's entertainment, does not look into his wallet to see how much money he has, and from that gets a rough idea of how his evening is going to shape up.

From time to time confidential guides are published, telling just what a young man should do and where he should go to give his girl a well-rounded evening of fun, but for the most part the tours thus planned take the form of hectic races around town, which leave the girl slightly confused as to just where she has been and leave her escort without a nickel and in all probability blind drunk.

There is no such thing as an economical tour of the town; the only economical thing to do is go to as few places as possible and buy as little as possible in those places. The cheapest evening I ever spent was once when I went out after midnight in Boston and everything was closed.

HOWEVER, before we start in on how to do things inexpensively, it might be well to offer a few pointers on how *not* to do things expensively.

These pointers are, incidentally, directed primarily at the man because, all the funny drawings and jokes to the contrary, it is most often the man who is responsible for the items which make the bill look like a telephone number. There is, of course, the girl who says: "No, I don't drink—except champagne." But statistics prove that 83 percent of the spending in night clubs and bars is done by the kind of man who (a) drinks too much himself, (b) insists that the girl have something more than the salad she first ordered, (c) buys champagne just for the gesture and (d) gets so chummy with the captain that he presses a five-dollar bill into his hand as he leaves. Then the next day he tells a friend, "I was out with that Hawkins dame last night—and boy, did she break me!"

If he only knew it, that Hawkins dame would have been perfectly happy with salad and a highball, and didn't even see him tip the captain. So, speaking to the gentlemen but reminding the ladies to listen in every now and then, we offer the following suggestions, most of them negative:

1. By all means avoid the mistake of thinking that because you started the evening economically it is going to end up that way. You can go to two or three places and watch your budget very carefully, but after that the tendency is to think: "Well, I've saved enough on dinner and the movies—maybe I can unbend a little now." This attitude usually ends by getting the bartender to keep your watch or by floating a loan from the hat check girl.

2. If it is humanly possible, do not take a girl out if you have just had a raise. This has the same effect as the preceding item—you get a feeling of elation and power that makes you spend five times what you ordinarily would and leaves you with practically nothing until the next pay day.

3. If you are really serious about saving money, make each drink—or the dinner for that matter—last as long as possible. I know a man who can balance a Scotch and soda on the top of his head, and the thrill of doing this for long periods of time not only makes each drink last longer but also provides lively conversation, which is the basis of good fellowship. Unfortunately, this man orders two drinks—one for his head and one to drink—but a more temperate soul might find this balancing act an efficient way of cutting down on his consumption and consequently his bill.

With these few don'ts in mind, then, let's see if it is possible to go out with a girl and keep the expenditure down to a decent minimum. It has been suggested that the only really economical way is to give the girl a dollar and tell her to go out and buy some food for herself, while you stay home and listen to the radio. Then, if she wants to, she can join you later. This method, however, lacks some of the friendliness (Continued on page 96)

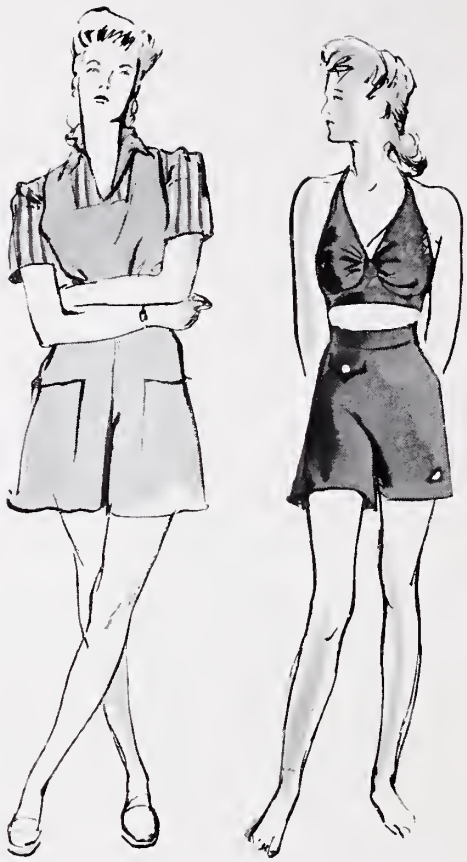
HEDY LAMARR is the young lady who, immediately after her first Hollywood film, "Algiers," personified for millions of Americans all the subtle connotations of the word *glamour*. One of M-G-M's treasured stars, Miss Lamarr's latest is a lavish musical, "The Ziegfeld Girl"

EDDIE CRONENWETH



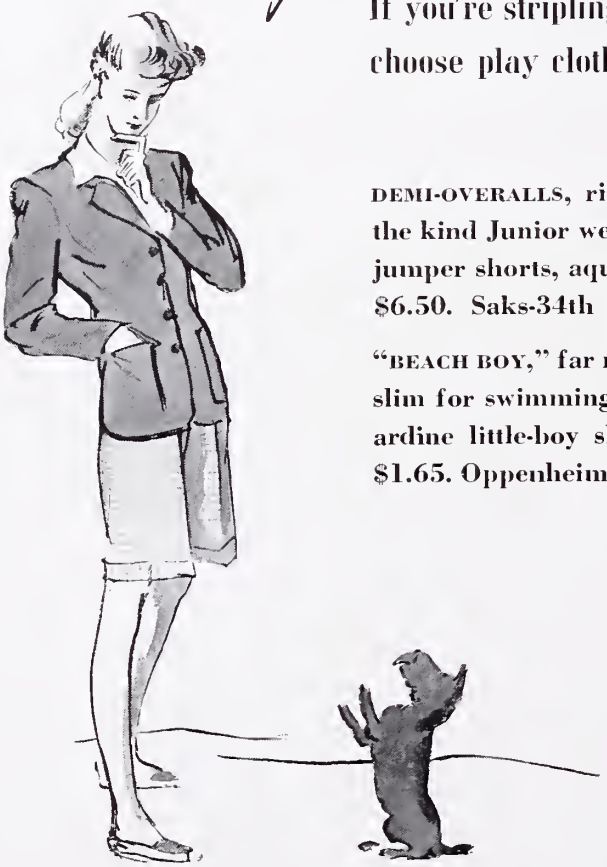
The little-boy look

If you're stripling slim, choose play clothes like these



DEMI-OVERALLS, right, of chambray, the kind Junior wears for play. Aqua jumper shorts, aqua-and-rose blouse. $6.50. Saks-34th Street, New York

"BEACH BOY," far right, Catalina suit, slim for swimming. Navy cotton gabardine little-boy shorts, $1.98; bra, $1.65. Oppenheim Collins, New York



SUNDAY SUIT, above, in DuPont rayon and worsted flannel. Blue-checked knee-capper shorts. $5.95. Boy's pastel blue jacket. $9.95. Lord and Taylor, New York



LONG PANTS SUIT, right, in white-and-blue striped denim—engagingly, adolescently lanky. Long jacket, smartly hung slacks. $6.50. Saks-34th St., New York

FARMER BROWNS, far right, sturdy blue chambray overalls, with pockets for gardeners. $3.95. Rolled-up sleeve, broadcloth shirt. $2.95. Mary Lewis, New York

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GLAMOUR OF HOLLYWOOD

Boston Post Road

Greenwich, Conn.

The little-girl look

If you're sweetly curved, choose play clothes like these



SEAMOLDS, right, by Flexees. Piqué-edged Lastique bra and skirt, taking its brevity from the sand pail crowd. $5.95. Arnold Constable, New York

DRESS-UP SWIM SUIT, far right, in tulip-print turquoise seersucker. Very sub-sub-deb, with wide-whirling skirt. Under $5. At Gimbel's, New York



TURNABOUT PLAY SUIT, above, in madly striped chambray. Little-girl tie-on bolero and dirndl skirt over little-boy jumper shorts. $6.50. Saks-34th St., New York



CATALINA PLAY SUIT, right, blue petit point print cotton like a jazzed-up version of Heidi. Flip skirt with apron design and bra bodice. $3. At Russeks, New York

BO-PEEP DRESS, far right, in nosegay-print waffle piqué to steal little sister's thunder. Big, disarmingly childish sash-bow. Under $7. Jane Engel, New York

Beginner's Luck

Tips to the brand new secretary for a good start

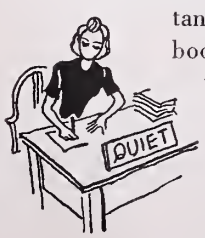
YOU'VE done it! You've got yourself a fine new job. And now—for the right "first-day" attitude. Chances are that you will be facing a hostile office force. Practically everyone there expects you to be a helpless nuisance. In fact, they have dreaded "breaking in the new girl" ever since they were warned you were about to grace the office. You can surprise them with your efficiency and poise.

It's easy to pretend to be an old-timer even if it's your *first* job. The secret is to *keep quiet.* Don't broadcast your ignorance. The prize office bore is the girl who asks questions at every breath, "How do you spell 'which'? I just never can remember whether it has a 't' in it or not, can you?" "Does he spell it 'P-i-e-r-c-e' or 'P-e-a-'?" Everyone would rather do her work *for* her than have to do any *with* her!

Don't be like that. Make believe that nothing can stump you. Of course, you know that it's mostly bluff, and that you really have to look up every single unfamiliar thing, but if you don't tell anyone about it, no one will ever dream that you had to pore over the telephone book or delve into the files for information. They'll just think you're absolutely psychic.

YOUR first sensible act, once you hear the job is yours, is to prepare for it. Try to get as much advertising data as possible from the new firm, and keep your family up nights dictating to you from it. Make yourself a set of brief forms for the words you sense will be most commonly used. Practice phrases likely to occur in your new field. For instance, in the insurance game you will frequently use "It is hereby understood and agreed," and if you get into the habit of writing it in shorthand all together—"it-is-by-std-agreed"—you have it all down by the time the boss has reached "hereby." This is guaranteed to knock him cold!

If the firm produces trade-name articles, design a shorthand sign for each; and by all means decide on the easiest way to write the firm name, which you are bound to use over and over again. Sometimes just the initials in longhand will do. Have spelling bees, *anything* to learn the nomenclature of your chosen field. The next step is to load your handbag (your very biggest one, meant for carrying just such tricks) with all the gadgets that make for smooth work. Your most important asset, next to your head, is a loose-leaf notebook that will remember for you. Get a smallish one you can smuggle into the office without looking like a minister-with-portfolio. And do equip it with an alphabetical index! Otherwise you will spend most of your time looking for the things you hid in it. To make sure of (Continued on page 98)



*Rising Star Junior Fashions**

The frock opposite and those on the following three pages are exclusive with the stores in these cities and are carried in sizes 9 to 17 in their junior departments:

B. ALTMAN
New York, New York
HUTZLER BROTHERS CO.
Baltimore, Maryland
CARSON PIRIE SCOTT & CO.
Chicago, Illinois
HIMELHOCH BROTHERS & CO.
Detroit, Michigan
H. P. WASSON & CO.
Indianapolis, Indiana
POWERS DRY GOODS CO.
Minneapolis, Minnesota
GIMBEL BROTHERS
Philadelphia, Pennsylvania
KAUFMANN'S
Pittsburgh, Pennsylvania
SCRUGGS-VANDERVOORT-BARNEY
St. Louis, Missouri
THE ADDIS CO.
Syracuse, New York

• Prices vary slightly throughout the country. Other stores where you may buy these fashions listed on page 89

*REG. U. S. PAT. OFF.



LEMUS

Rising Star Junior Fashion*

Midriff dirndl

For fun out-of-doors, from week-ends in the country to excursions in the park, you'll want a host of dirndls. The short, full skirts combine perfect freedom with that fatal little-girl charm. Above, a midriff dirndl to make the most of a young waistline. Navy-blue-and-white print Everfast spun rayon sets off the blue midriff. Washable, of course. $7.95 • B. Altman, New York. Other stores listed on pages 62 and 89

*REG. U. S. PAT. OFF.



Rising Star Junior Fashion*

Milkmaid dirndl

Country-bound dirndls—your Summer loves—to make you look like a gay little girl in fresh-as-May fabrics. Above, mint green spun rayon with basque waist, daisy-embroidered, and side-gathered skirt for a pannier effect like a milkmaid's. Romp in it on the farm, on picnics; wear it in town for marketing, or for "bridging" in the afternoon. $10.95 • B. Altman, New York. Other stores listed on pages 62 and 89

*REG. U. S. PAT. OFF.



LEMUS

Rising Star Junior Fashion*

Peasant dirndl

Back to the land for a pastoral week-end, you—deep in a seed catalog—a glorified peasant in this dirndl of uncrushable Moygashel linen. Sweet, too, for afternoons in town, it's two-piece with a taut white bodice, banded in peasant embroidery, and a whopping wide skirt of green. With care, its crispness, its color are re-born every wash-day. $14.95 • B. Altman, New York. Other stores listed on pages 62 and 89

*REG. U. S. PAT. OFF.



LEMUS

Rising Star Junior Fashion*

Shirtwaist dirndl

For those Mistress Marys, quite contrary, who love to make gardens grow, a gray chambray dirndl striped in wine-red to grub in comfort and launder with ease. Shirtwaist bodice and full-blooming skirt give happy freedom for sitting cross-legged and digging in the garden all day...or gathering eggs, or pulling radishes, or any other nice country chore. $7.95 • B. Altman, New York. Other stores listed on pages 62 and 89

*REG. U. S. PAT. OFF.

WANTED AT CAMP

The draftees themselves tell us what presents they need

WE younger members of *Glamour* have been feeling pretty low these past weeks, as several best beaux entrained for camp. But we decided to prove our devotion by finding out from our draftee friends exactly what they would like from the girls-they-left-behind-them. Telegrams were sent flying to every corner of the U.S.A. and returns show that first and foremost are letters, letters, and more letters—with a photograph or two thrown in. A word of advice—*do* include stamps and penny postal cards, as these are difficult to buy in camp. Further warning—before shopping, consider first: the accessibility of his local canteen, the completeness of its stock; whether he is an officer or a private; the climate he's in; the permanency of his quarters.

However, there's unanimity on several articles. Zipper toilet cases, soap, and unbreakable metal mirrors are urgently requested. In relaxed moments—*smokes* (whichever type he prefers); portable radios, and for home-grown music—harmonicas, ukes, and such-like; stationery and pocket cameras; home newspapers and magazines (mail them issue by issue, rather than subscribing in his name, for he may be sent away on maneuvers).

A soldier can not have too many pairs of socks. Khaki-colored, "wool, big enough to allow for shrinkage, and long in the ankle and calf." Light- or medium-weight sweaters of the same color. Regulation black silk ties, bathrobes, gloves, slippers. And of course—FOOD. Candies, and delectables with a homey touch like cookies, cake, cheese, sauces.

We've photographed some of the essentials to help you out, but for his own pet wish, a letter is first on the list.



Zipper toilet case of genuine cowhide, with *everything*. By Lenthéric. $7.50



Ronson lighter. $5. Wanamaker's, New York. Send a carton of cigarettes with it

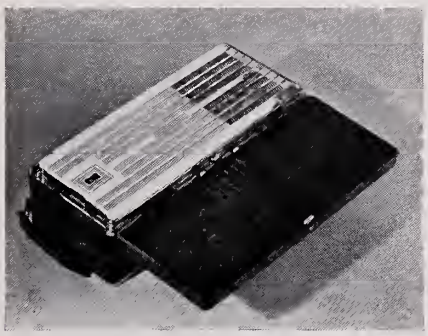


Service Box of goodies. $2 and postage. Schrafft's, 58 W. 23rd St., New York

VOGUE STUDIOS—GLENN GREEN



Man-size cakes of soap, scented with Shulton's "Old Spice." Two in box, $1



Small RCA portable radio, comes only in black. $20. Brooks Bros., New York



Regulation tie and olive drab all-wool socks. $2 each. Brooks Bros., New York

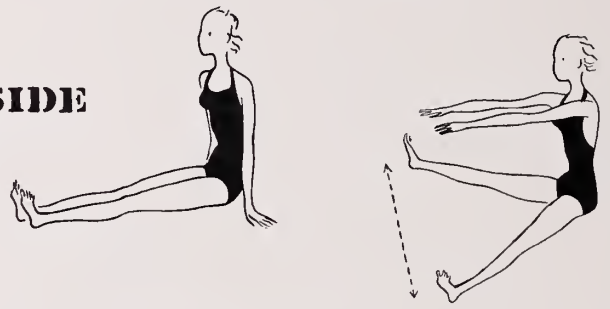
Get in shape for the beach

Exercises to streamline your figure

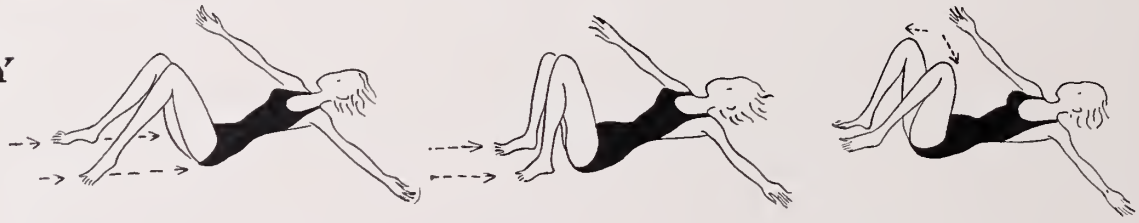
FOR THE FANNY



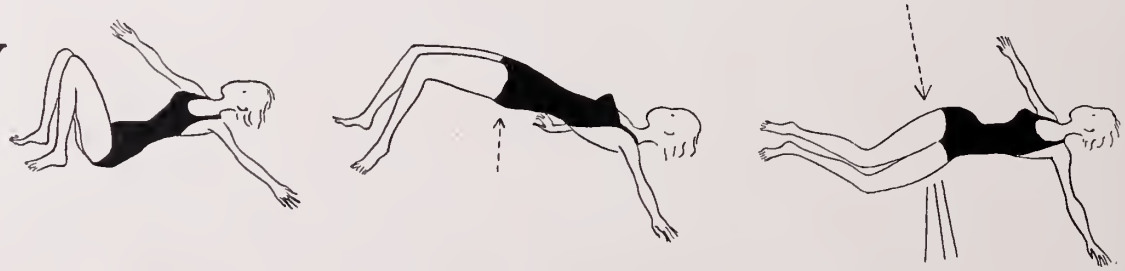
FOR INSIDE THIGHS



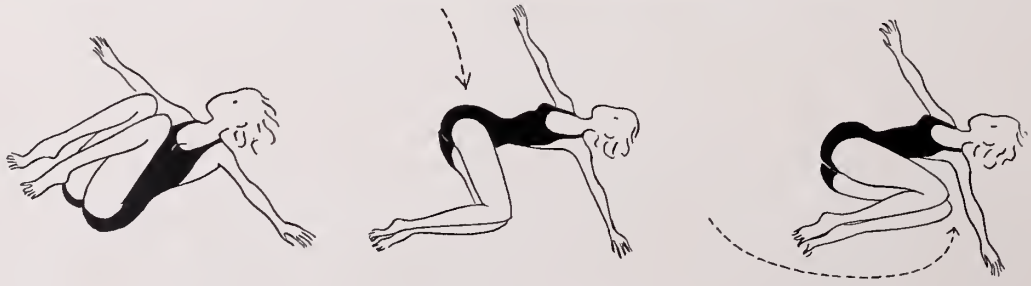
FOR BULGY KNEES



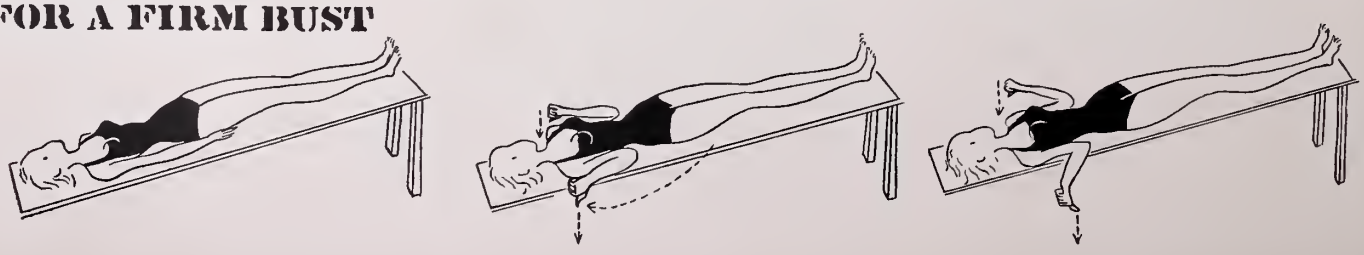
FOR BUMPY HIPS



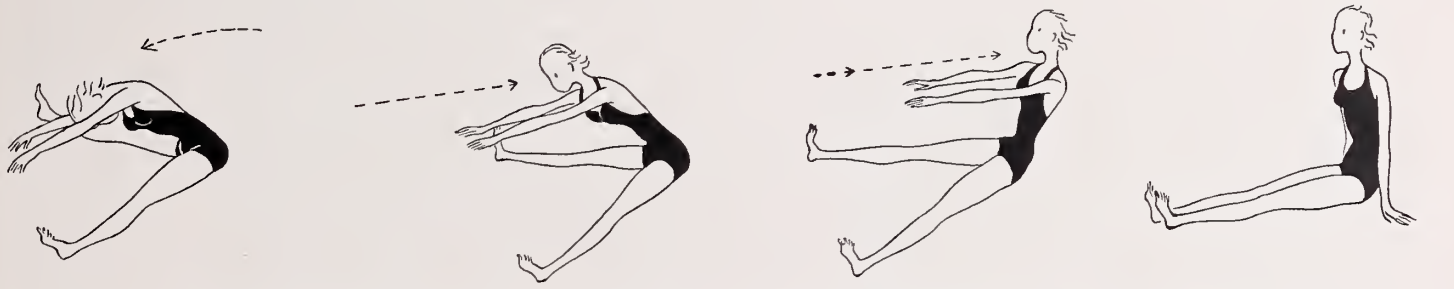
FOR A SLIM WAIST

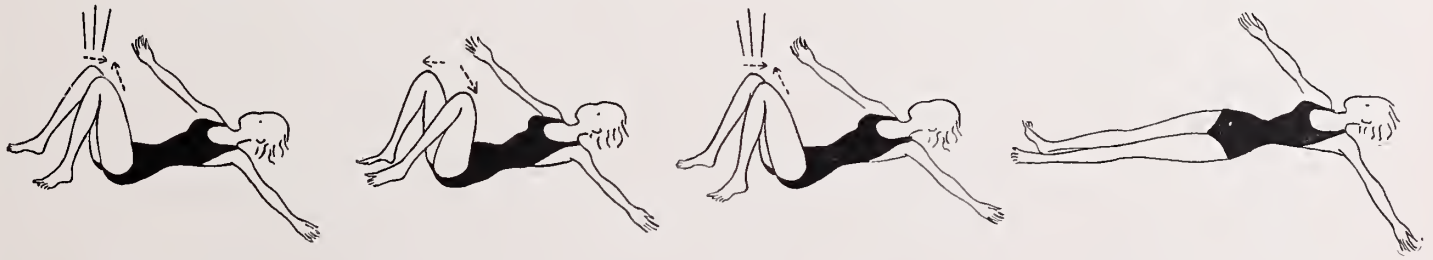


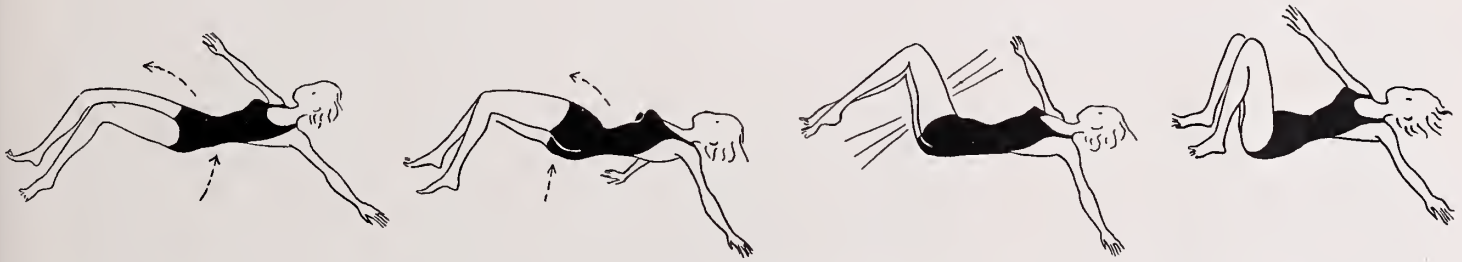
FOR A FIRM BUST

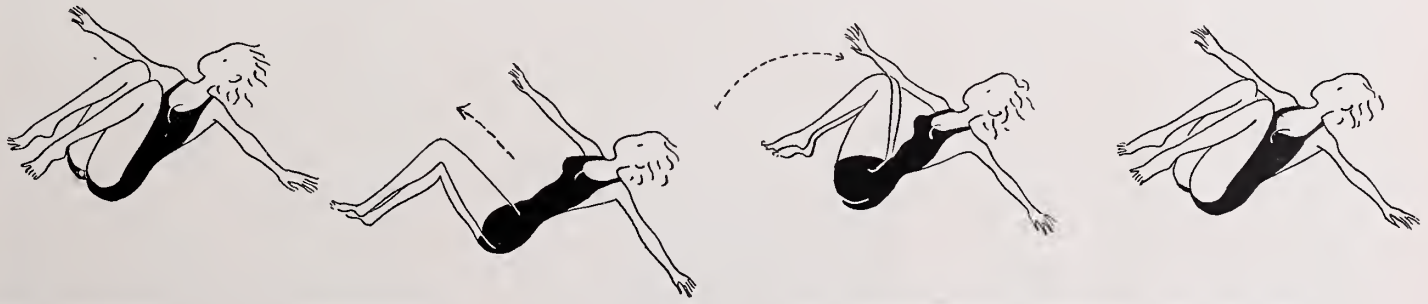


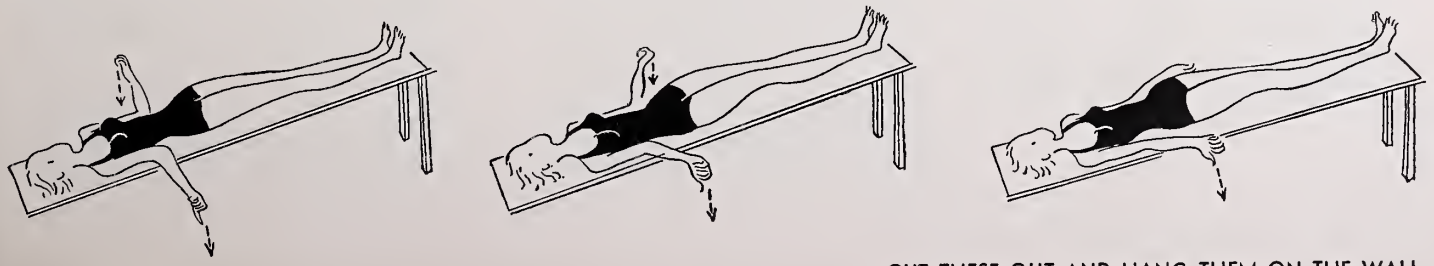












CUT THESE OUT AND HANG THEM ON THE WALL

Sew these Sizzlers

Hollywood Designs with that "Made-for-You" look



1

1. Flaps that pretend to be pockets mark the bodice of a blue and white shantung dress. It's cucumber-cool and the buttons look like balls of knitting yarn. No. 593

2. Fashionable triumvirate of colors—navy-blue gabardine shirt, white gabardine slacks with red stripes down each side, tri-color circles for the gay buttons. No. 402

3. To dinner in a sleek gown of emerald green crêpe set off by a white piqué jacket. Wear two of the jeweled buttons as earrings. Gown, No. 432. Jacket, No. 1973

4. For daytime playtime. a rust-red and white striped spun rayon play-suit plus a very full, tie-on green linen skirt. Buttons are tiny wooden bowls of fruit. No. 421



2



3



4



5

LEMUS



6

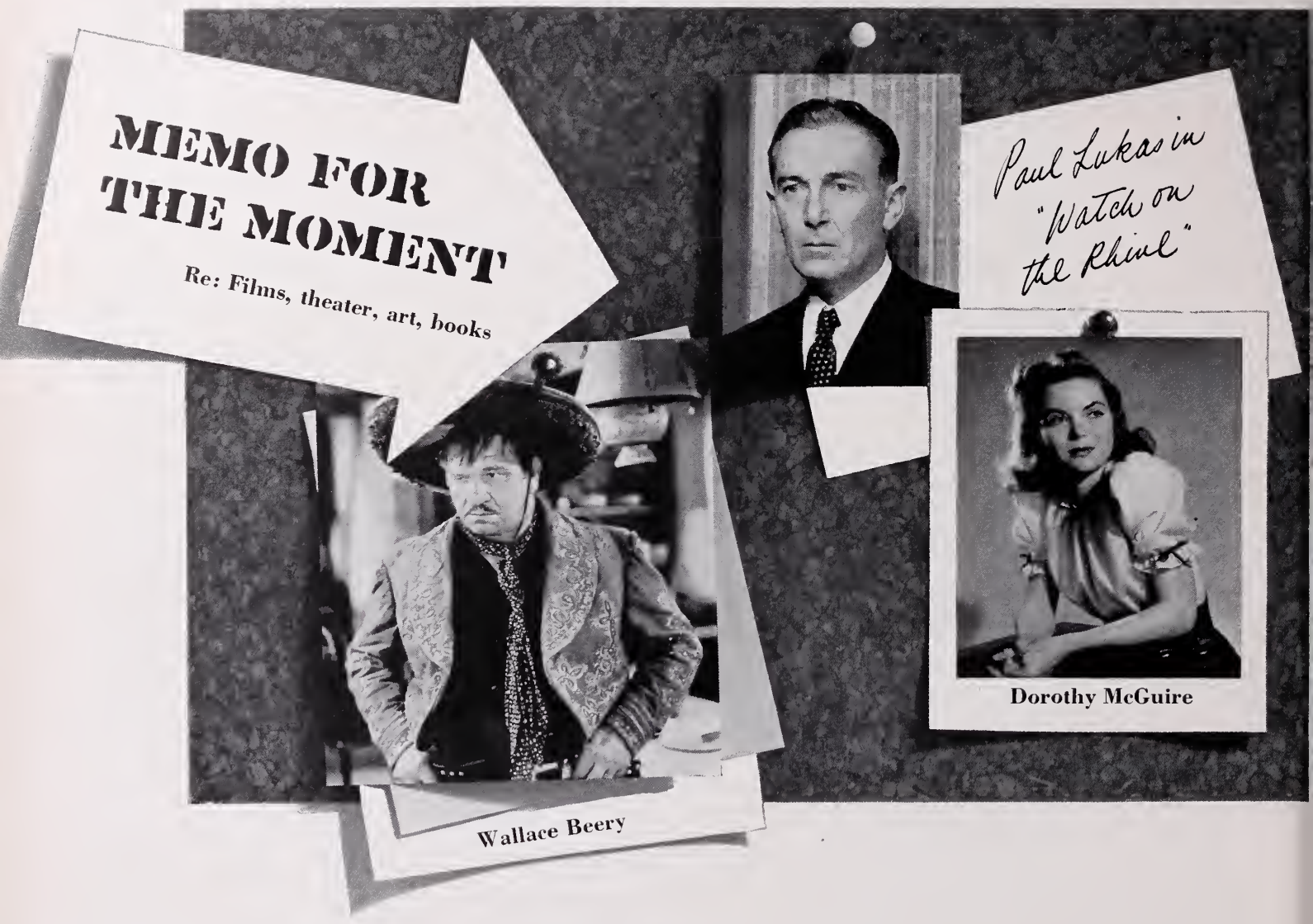
5. Proclaim your allegiance in a red, white and blue bolero-dress of faille crêpe. White bodice, navy-blue skirt, cinched by a red sash. Red jacket, nail-studded pearl buttons. No. 629

6. Very Southern-belle, this blue dotted Swiss dress with a froth of white organdie at its square neck-line. Small bouquets of multi-colored garden flowers make up the buttons. No. 627

OTHER VIEWS AND INFORMATION ON PAGE 82

MEMO FOR THE MOMENT

Re: Films, theater, art, books



Paul Lukas in "Watch on the Rhine"

Dorothy McGuire

Wallace Beery

TWO new films celebrating the Average Guy and the Average Girl have come puffing up in the wake of "Meet John Doe." "The Devil and Miss Jones," RKO's entry with Jean Arthur and Charles Coburn, has some warm, believable acting in a cockeyed, unbelievable story that sounds as though it had been written by O. Henry and a man from the U. S. Labor Mediation Board.

It appears that Mr. Coburn is a financial giant who decided to masquerade as a salesman in one of his department stores in order to discover who is agitating the employees to join a union. In no time, he develops a violent antipathy for the section manager and begins to like all the rebellious elements—among whom are Jean Arthur (Ladies' Shoes, 5th Floor) and her boy friend, Robert Cummings, the union organizer.

It isn't until these two take him to Coney Island, ruin his vintage wine with soda pop, lose him on the boardwalk and almost have him thrown into jail, that he appreciates the joys of the simple life and is completely won over to their side.

"The Devil and Miss Jones" sets two refreshing precedents. First, Jean Arthur does not play her usual rôle of the girl who knows all the answers. Second, she delivers a penetrating observation on love for which some writer deserves a bouquet. "As a matter of fact," says Miss Arthur about herself and her boy friend whom she adores, "we sometimes get bored with each other." In the annals of screen dialogue this is an historic admission.

"Pot o' Gold," the other picture that is supposed to regenerate the rich, is Captain James Roosevelt's first independent movie—but the story he picked should have been told to the Marines. Despite James Stewart and Paulette Goddard, "Pot o' Gold" is nothing I'd like to find at the end of my rainbow.

"I WANTED WINGS" rates high in the spectacular class. It is Paramount's tribute to the Air Corps, step-by-step camera reporting on the training of America's new airmen. Only when a segment of the plot in the person of Veronica Lake, a much-publicized young lady with a long bob and a low neckline, interferes with magnificent aerial photography, does the picture bog down. The male contingent is well represented by William Holden, Ray Milland, Wayne Morris and Brian Donlevy.

Also in the Big Budget Bracket is "That Night in Rio," which, despite a haunting resemblance to six other Technicolor musicals, keeps you interested from start to—well, three-quarters of the way to the finish. Thanks



for this are largely due to Carmen Miranda, South America's greatest contribution to the good-neighbor policy. Don Ameche is a fine fellow, but there is too much of him in this picture. Not only does he play a dual rôle, but at several points one of him imitates the other of him. Leon Errol does it better.

Wallace Beery, too, does a little self-imitation in "The Bad Man." If you liked Beery in "Viva Villa!", you'll like him in this—same sombrero, same scowl, same scoundrel. The picture is pretty well patterned along the "Toffest-mans-in-all-Mehico" line of action with plenty of by-plots. "The Lady from Cheyenne," with Loretta Young, on the other hand, is a Western that might have landed in the "Destry" class with imaginative direction. But the tale of the beautiful, civic-minded school teacher who tries to reform a tough cow-town doesn't come off.

ON Broadway about once every ten years, an unknown actress and a starring rôle get together and fit as snugly as two congruent triangles. This is one of the years. The girl is Dorothy McGuire; the part is the lead in "Claudia." Whether Miss McGuire is a great actress, future rôles will decide. She *is* Claudia to such an extent that twenty-three years ago God and her parents could have had nothing else in mind. Although she played Martha Scott's part in "Our Town" when Scott went to Hollywood, she walked in "cold" on playwright Rose Franken and producer John Golden. Their good sense in picking her and turning down five hundred other applicants has resulted in the most entertaining comedy of the season, and in Miss McGuire becoming a delicious, exasperating, entrancing toast of the town.

LILLIAN HELLMAN is responsible for the finest anti-Nazi drama ever written and certainly the best serious production in two years. The last act of "Watch on the Rhine" is worth three of any other play running, and the final curtain leaves you wrung, defiant and proud of the human race. Paul Lukas gives a tremendous performance as a German anti-Fascist—the kind who was fighting Hitler long before anti-Nazism became a monogram for Lord Halifax's guest towels.

Orson Welles, riding the crest of his "Citizen Kane" publicity, showed New York he still knows how to make use of a stage by producing and directing a brilliant dramatization of Richard Wright's novel, "Native Son." This is a straightforward case history of a frustrated murderous Negro who is sent (Continued on page 95)



Desk-to-date redingote ensemble

Meet the winners

Prize-winning Around-the-Clock fashions from the Evelyn Alden contest

In our February issue we invited you to enter the *Glamour*-Evelyn Alden design contest. Eighteen thousand of you responded. Each winning fashion is available in city of its birth, at all Evelyn-Alden dealers

First prize, $250: Navy and white rayon sheer ensemble by Sue Witola of Detroit. Navy redingote over polka dot jabot dress. $6.95. J. L. Hudson, Detroit

Second prize, $150: Beige and brandy brown in a linen-like rayon dress and coat ensemble. Designed by Sophie Zappas of Chicago. $8. Alan Frocks, Chicago

Third prize, $75: Green twin-print ensemble by Jane Quarant of Columbus. Rayon crêpe dress, rayon sheer redingote. $6.99. F. & R. Lazarus, Columbus

Fourth prize, $50: Huge frilly collar on two-piece dress by June Fischer, Indianapolis. Of navy Duco-dotted rayon mesh. $7.98. L. S. Ayres, Indianapolis

Fifth prize, $25: Bright red polka dot cape over white rayon shantung dress, polka dot vestee. By Lorraine Rubins, St. Louis. $8.95. Sonnenfeld's, St. Louis



NINA LEEN









Shopping for a holiday

Now's the time to plan your holiday and *Glamour* would like to help you

A VACATION is a curious thing. To be a success, it must be taken as seriously beforehand as it is taken lightly at the time. When out of fifty-two weeks, there are only two in which you can with pure, unmitigated selfishness strike out for fun and adventure, it is obviously important to strike right. Otherwise, you suffer the consequences a whole year before you can try again.

It's a wonderful thing, that piece of Americana known as two-weeks-with-pay. It gives you a feeling of Empire to shuffle through gaudy travel folders—the self-confessed keys to Paradise: North, South, East, West and Atlantic City—even if you haven't socked away a tidy sum. There's always *some* place you can go if you look hard enough.

Our advice is to shop for a vacation just as you would shop for a dress—an Important Dress, costing $70 to $100 or more. You have comparable factors to consider—how much you can spend, how much you get for your money, whether you want a dressy cruise or a more earthy sight-seeing trip. And the places you shop are the travel services. They trot out their wares with pleasure.

A few do's and don'ts are imperative to remember, so we'll write those off to begin with. First: Don't try to economize too much or go too far on your money. Either can ruin your fun. If you've never sat up all night on a coach, try not to begin on an extremely long trip.

Second: Don't start on a sight-seeing vacation without allowing sufficient time to sightsee. Arriving one morning, pulling out that night isn't fair to the place or to yourself. It will cost you the same amount of money to go back the second time if you miss sights on the first trip. Take it easy.

Third: Don't burden yourself with heavy tipping expenses by taking a lot of clothes. Shops are filled with wonderful and inexpensive vacation clothes designed to give multiple service. Look for those.

Fourth: Don't keep it to yourself if one object of your trip is to meet young men. It's only a normal requirement and one that travel agencies are delighted to consider.

Fifth: Don't take a rambling, free-lance trip if you must count your pennies. Your best bet is an "all-expense" cruise or tour in which one lump sum covers everything. Even on all-expense trips, you must still count on about 10% of your fare for unexpected extras, tips and incidentals—margin for error.

To inspire you to do your vacation shopping early, we have assembled suggestions for one- and two-week trips that cost less than $100. They originate from three bases—New York, Chicago and San Francisco—to help you according to the section of the country in which you live.



If your base is near New York, here are a few excellent bargains in all-expense cruises. Among the best are the little coastwise vessels which give you a breath of real ocean-going travel plus some stop-overs in fascinating places. For $64.96, the Clyde-Mallory Line offers an eight-day trip to Sea Island, Georgia, fast becoming a major play-spot of the country. For $90 you may have a thirteen-day trip to historic old St. Augustine, or a nine-day trip to high-flying Miami.

The Merchants' and Miners' Line (which sails out of Philadelphia, but that is only a stone's throw from New York by way of the Pennsylvania RR) gives a wonderful fourteen-day combination sea and land trip, including St. Augustine, Palm Beach, and three days in Miami, all for $105. Or for $93.50 you can spend all (Continued on page 92)



Achieves *Tip-to-Toe Beauty* in Six Weeks—at Home!

"Thanks to the DuBarry Success Course for a 'remodeling' that seems nothing less than miraculous to me," says Mrs. Olive Schoeneman of Hawarden, Iowa.





"I had thought those heavy hips were mine for life," writes Mrs. Schoeneman. "I had lost interest in clothes because everything looks the same on an overweight figure. Then I read in *Glamour* about the DuBarry Home Success Course and decided to enroll.



"In six weeks I lost 22 pounds, took 10 inches off my abdomen, 4½ off my hips. My posture is so much improved that I stand an inch taller and am not tired after a long day's housework. My skin, always dry and flaky, is now fresh and smooth, and I know how to express my personality through hair styling and proper make-up. I have a self-confidence that comes only from knowing one is right from tip to toe."



With your Course you receive this handsome Travel-Case containing 22 different DuBarry Beauty and Make-up Preparations selected for your type.

DuBarry Success Course

ANN DELAFIELD, *Directing*

RICHARD HUDNUT *DuBARRY* SALON, New York

A FEW MONTHS AGO Mrs. Schoeneman, mother of two, was almost resigned to be a tired, discouraged, overweight housewife at 27. Today, a slender blonde beauty, gay of spirit, radiating vitality, she is truly enjoying life, claiming success for her own.

What *is* this DuBarry Success Course, that has shown more than 21,000 women a new way of life? It's a practical individual plan for tip-to-toe beauty, taught by Ann Delafield in the famous Success School at the Richard Hudnut Salon, New York, and now available to you wherever you live—at home. It brings you a personal analysis and a beauty routine tailored for your needs, shows you what to do every day for six exciting weeks. Give it a little time each day and win your quick reward in your mirror and in admiring eyes.

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WOMEN WHO TELL THE WORLD

(Continued from page 45)

taken over by Louise Wight, a graduate of the University of Wisconsin who had been knocking around Europe since 1933.

At the beginning of the war, Mary Marvin Breckenridge was in London photographing for *Life* magazine. Ed Murrow asked her to tell CBS listeners about her experiences during those first days. She did so well she was asked to do another London broadcast, then one from Dublin, and finally she was offered a full-time job.

Her first assignment was to cover the battle zone around Stavanger, Norway. Later stories took her to Amsterdam, Paris and Berlin. Then one day, CBS received a cable; Mary Marvin was quitting to get married. She thanked them too for helping her land a husband; she'd met him at the United States Embassy in Berlin.

Twenty-seven-year-old Joan Livingston was a secretary in the news department at NBC. She quit to get married. When her husband was ordered by his company to China, Joan stopped up at NBC to tell the boys all about it. Now she's NBC's correspondent in Shanghai.

It is more difficult, however, for a woman to get a toehold in radio news this side of the ocean. The news bosses are likely to think that women should cover only stories with a woman's angle. Despite these obstacles, a number of girls have a foot in the door and are going places.

PATRICIA LOCKRIDGE joined CBS two years ago when the news department was being expanded. At first hers was a try-out job; she did secretarial work, acted as everybody's assistant, and took care of short wave news broadcasts. Today if she has a title, it is Special Events Coordinator. She says vaguely that what she does is "arrange things." Besides "arranging things"—things like foreign and domestic news shows—she writes and edits some of the shows, writes the continuity for Elmer Davis, and covers such news events as the Democratic and Republican national conventions. She makes a very good salary, and don't think she doesn't earn it. She handled the story of the Squalus submarine disaster, for instance, as if she were a veteran of twenty years news experience.

When a bulletin of the sinking was flashed to the CBS office, a news broadcast was in progress. The bulletin was hurried to the announcer who interrupted the schedule of his broadcast to tell the audience of the trapped submarine. He spent the rest of his time reading a dramatic account of the Squalus, of its crew, of their efforts. This story was being rushed to him a paragraph at a time, by copy boys direct from Pat's typewriter, where Pat, still calm, still unperturbed, was taking the news off the ticker as the scanty details came in and transposing them into good radio copy.

PAT is the only woman in New York with a straight radio news job. Over at NBC, Mela Underwood, who covers most of the woman's stories for the Special Events Department, also does publicity and has her own program on fashions. When she came to New York from Erie, Pennsylvania, she got a job as woman's editor of Pathé News, where she learned to write "talk scripts" and broadcast.

Hired as a press-agent, she's been with NBC three years. If you ask how she managed to jump from publicity to broadcasting, she smiles deprecatingly, and says, "Well, you know, things just happen."

In general, girls get jobs in radio news departments as secretaries. Salaries start at about $25. But once a girl is in, and if she's ingenious—especially if she's ingenious—there's no stopping her. One secretary at NBC finagled her own "Women and the News" program. Another ended by covering special events.

Eleanor Roosevelt, too, helped the girls along by decreeing that only women could cover her press conferences. One of the better known Washington correspondents is Anne Gillis, radio reporter for station WVJ. She covers the Capital, arranges for Senators and such to broadcast, and frequently gets out-of-town assignments. (During the Presidential campaign she traveled with Willkie.)

So when all is said and done, maybe the networks are fonder of women than they admit. And maybe there's more of a field there for women than most people know. One thing is certain: radio news is an expanding business, what with television, short wave, and the new Frequency Modulation stations coming up.

No girl should consider radio news as a career, however, if she's the kind of person who likes eight hours sleep, three meals a day, and a quiet life of her own; she won't get any of them. Mary Marvin Breckenridge once said, "Remember that instead of a sports outfit and evening clothes, traveling essentials are a steamer rug, food and soap."

It is Pat Lockridge who neatly sums up the philosophy of most women in high-tension wireless jobs: "I never make dates for *next* week."

Elizabeth



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Step into the lingering, cooling aura of Blue Grass Flower Mist, as you step out of every shower . . . Then smooth on Blue Grass Dusting Powder, satin-soft and spicy. . . . Give Blue Grass delight to others, too, for Mother's Day or Graduation.

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Worn wherever people play and the best of traveling companions. Just wash, starch and twist (to set the pleats). They roll up for packing and emerge fresh as springtime for any occasion.

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THROUGH THE LOOKING GLASS

LIKE the butterfly, we'd like to slip out of our cocoons to become something new and shining—if we could. But since we can only change our spirits, let's try giving them a lift with something new or something different.

If you want to try another face powder, Jergens have five shades, styled by Alix of Paris. These run the gamut of any colors you could need, even during the Summer. Naturally, they also blend smoothly with Jergens Lotion. Powder comes in 25 cent and $1 sizes.

If you're having trouble making your polish stay on unchipped, try applying Seal-Cote every day. A quick-drying liquid, it not only protects your polish and nail-tips, but adds a lovely luster. 25 cents



Bourjois' "Mais Oui" talc, bath powder, and Eau Parfumée (made as a complement and compliment to their entrancing "Mais Oui" perfume) offer you all the finishing touches to your bath.

The talc comes in a dainty-looking shaker-top glass bottle at 75 cents. The Eau Parfumée (Cologne to you), complete with atomizer, is $2; bath powder costs $1.25



"Translucid," Houbigant's new make-up, consists of four essentials...a soft, clinging foundation lotion, face powder (in seven shades) with a sheer, translucid—thus the name!—quality, rouge and lipstick (in six matching shades).

The foundation lotion, the powder, and the light-weight, plastic vanity with sifter are $1.50 each; rouge and lipstick, $1 each



Milk baths have been synonymous with lovely ladies since Cleopatra helped make them famous. But it has only recently been possible to get milk baths in jars.

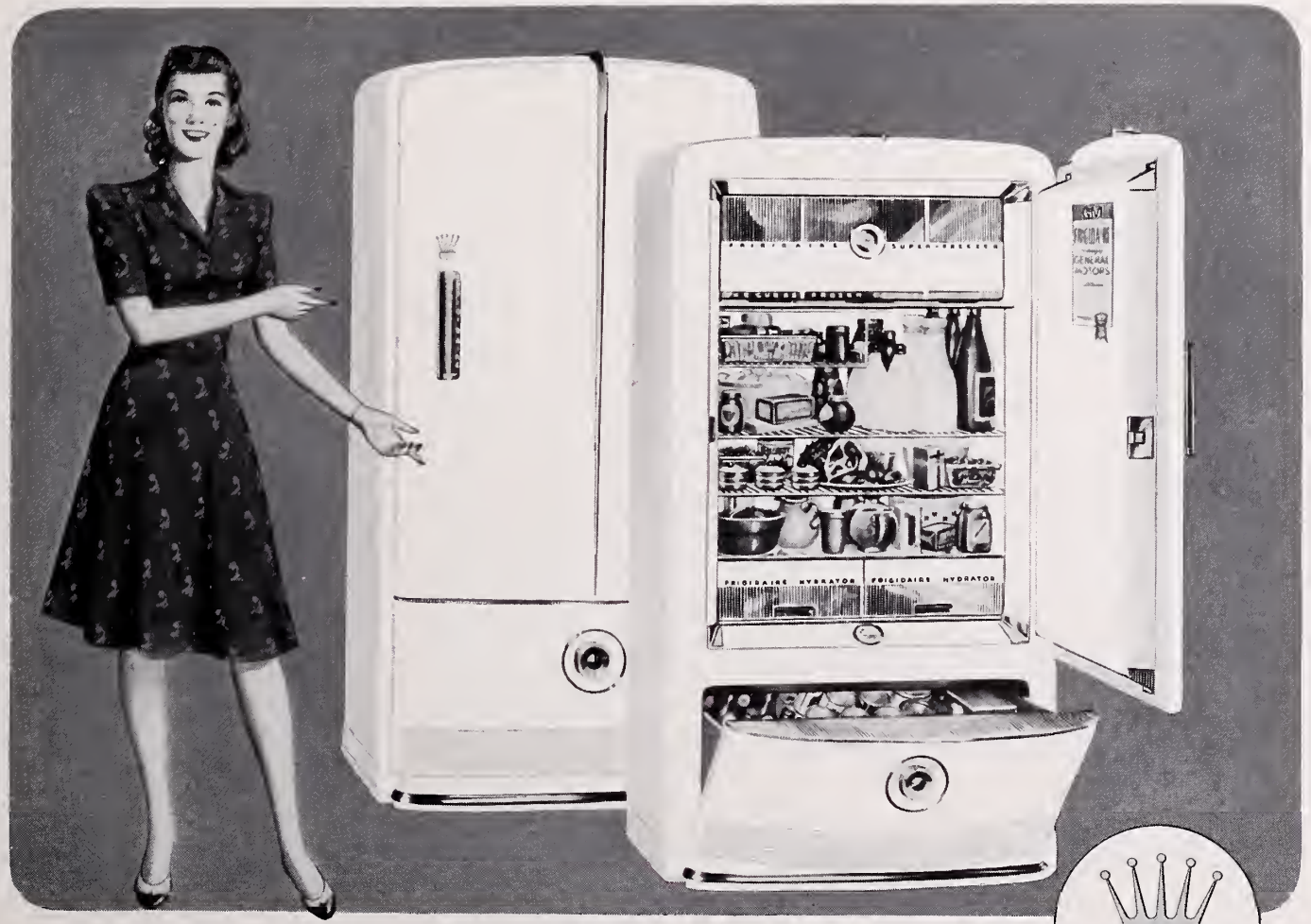
Milkmaid's Foam Bath is 70% dehydrated milk, which also acts as a water softener. The nicest part is the luxurious feeling of bathing in iridescent bubbles, scented with many Spring flowers. $2.75



Corday's perfume carrier looks like a tiny cigarette lighter, but it's not. You flick it open in just the same way, and inside is a dram-size flacon of Corday's intoxicating "Jet" perfume.

The Cordette, as it is called, plus two of the perfume flacons in the satin box cost $3. Each bottle fits into the perfume holder. It's a fine gift for a luxury-loving friend

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This is the Frigidaire Cold-Wall De Luxe Six. Because of chilling coils in the walls, it provides such ideal refrigeration that you do not even have to cover foods!

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THE NEW FRIGIDAIRE was designed with the idea that a refrigerator can help to beautify your kitchen.

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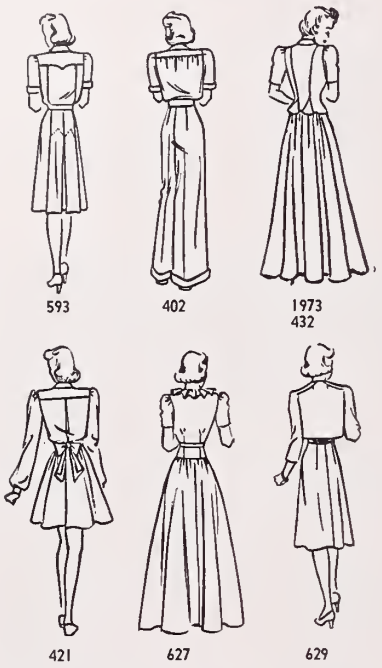
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BACK VIEWS OF DESIGNS

Other views, pages 70, 71



The Hollywood Designs, shown on pages 70 and 71, may now be seen at movie theaters in a current Fox Movietone Fashion short. All buttons, described and used with these Designs, by LaMode.

Hollywood Design No. 402 is designed for sizes 12 to 20; 30 to 42.

Hollywood Designs No. 593, 1973 and 432, 421, 627, 629 are designed for sizes 12 to 20; 30 to 38.

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647	15¢	15¢
648	15¢	15¢
1973	15¢	25¢

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Greenwich, Connecticut

FLYING FOR FUN

(Continued from page 37)

hopeless and couldn't ever learn to fly. When he added, "You can take it up alone," I was completely dumbfounded. Bill stepped away from the plane and I, suddenly sure I knew what I was about, opened the throttle and took off. I circled the field and came down on an almost perfect spot landing—the nicest I ever made!

It is after solo that flying becomes expensive. If you want a private license, you must have at least thirty-five hours of solo time before you are eligible to take your examination. During that time you must be checked out periodically by an instructor who sees that you are not forming bad flying habits. A Piper Cub costs $7 an hour to rent, and there are parachute fees and other extras. Lately, flying clubs have been organized, members of which buy a plane together. Small monthly dues go to keep the plane in condition and pay an instructor.

There is always time for a half-hour flight before breakfast, or a short flight before sundown, and it's more bracing than any tonic ever mixed. But most private pilots are "Sunday flyers."

THE CPT (Civilian Pilot Training) program made it possible for me to get my license quickly and cheaply. (Ordinarily, without CPT, it would have cost me an average of $400, everything included.) This is the Government training program which is turning young men—and a few women—out in mass flying groups. The requirements are that you must have at least two years' college training, pass a rigid physical examination, and not be over twenty-five years old. When you are accepted in the program, you are entitled to a minimum of thirty-five hours flying time or a private license—and you attend ground school for seventy-two hours, learning navigation, meteorology, engines and Civil Air Regulations.

There is only a small percentage of girls accepted—one for every ten men—but my sister and I both made the grade. The purpose is to train young men for army or navy flying. There is no definite plan for the girls, except that they might be of use in instruction should there be a national emergency and a shortage of men for this phase of flying. To say the course is thorough puts it mildly. The examinations in flying and theory at the end of the course are "dozies," and you have to pass them before you get the much-desired license.

On this program, flying until you solo is the same; then under close supervision the student accumulates solo time. It wasn't hard for me except the "eights."

In this maneuver you choose any two points on the ground and go around and between them in the pattern of a figure eight, always keeping the same distance from the objects, never losing or gaining altitude. A line drawn between the two points should be perpendicular to the wind.

The first attempt I made at solo eights left me near tears and dripping perspiration. I forgot to start the eights into the wind—and furthermore my choice of pylons was unsuitable. I had been told always to maintain the same airspeed—2150—and to use the throttle as easily and constantly as I use the accelerator in an automobile. But it's hard to move all the controls correctly and at the same time—rather like rubbing your head and patting your stomach simultaneously.

Ready to give up in failure, I decided to try it once more in another field. This time I had the sense—and luck—to pick better pylons and start the turns into the wind—and it all worked out perfectly.

Forced landings are useful and fun. My instructors believed if you had enough experience with "pretend" forced landings, and knew how to look hurriedly for a suitable place to come down, it would enable you to execute a good landing when the motors actually failed and coming down was a necessity. He was wont to "cut the gun" in many strange and unexpected places and expect me to maneuver a good landing—picking not only the best place to get into, but the best place to get out of. It's a world of fun to land on a stamp-size plot, surrounded by cows and miscellaneous objects.

AS the day for my examination with the CAA approached, I had alternating spasms of cold chills when I felt I'd never make the grade, and moments of warm confidence when I pictured myself flying in a masterly manner that dazzled the inspector. It turned out to be surprisingly simple. Two tail spins within sight of the airport—one to the left, one to the right. Then a return to the airport to pick up the inspector who asked for a demonstration of most of the tricks I had learned.

Next, the complicated printed examination at the University, a test in three parts touching on Civil Air Regulations, navigation and meteorology.

And last of all, the word that I had passed them both. What a thrill, and what a curious feeling of loss not to be trekking to the airport daily and to the University at night—and the realization that I had merely passed the first milestone in an exciting, satisfying adventure.

HIGH-LIFE ON A SHOESTRING

(Continued from page 28)

of the great New York stores—or their counterparts in your own city. Wear clothes that cost you next-to-nothing (honestly most of them start around $7.95) but have a just claim to their authoritative labels. And *wherever* you shop make it pay you back for your time as well as your money. You may even come to think, Pollyanna dear, that the only difference between you and the *Rich Lady* is—she used her money, and you used your head.

Now about that house or the flat you share so sweetly. On pages 30 and 31, we give you a few pointers on Summer clothes for *it* too. Have you always wanted a coral rug for your bedroom? You can have one now without spending your vacation money for it. Fringed pile bath mats, my dear, sewn together. About $1 for each, about six mats for a goodly sized rug.

Cut out highly-colored pictures of vegetables, fruits and flowers from seed catalogues and paste them in a frieze around kitchen or bathroom or even bedroom walls. If you want a good floor lamp that gives direct and indirect lighting and yet isn't ugly, buy a white gooseneck lamp in a hospital supply shop, or a chrome one in a photographic supply shop. Find inexpensive ways of duplicating expensive decorator ideas, and let your imagination make up for the lack of mahogany.

AS for your fun—it's definitely not bright these days to ask your young man, "Does your money fold or does it jingle?" What with James Stewart exchanging his $1200 a week for the Army's $21 a month, you can put up with less from your own particular Joe Foyle. Anyway lots of poor boys grow up to be rich or at least important, which is nice too.

Let your Joe Foyle read Nat Benchley's advice on "Wine, Women and $11.20," or how to have an inexpensive date, on page 58, but be bright in your own bailiwick about discovering new little "nite-spots." If you look sharp, you'll find at least one where there's a terrific Boogie-Woogie pianist fresh in the groove, and where a bottle of fine American beer or New England ale stays within *his* budget.

Don't be too snooty about sitting in the balcony to see Rose Franken's "Claudia," Lillian Hellman's "Watch on the Rhine" or Ruth McKenney's "My Sister Eileen." (It only needs Clare Boothe to make it a woman's year on Broadway.) You get a better view from the balcony anyway. The (Continued on page 86)

HALF-SIZE . . . WITH TWICE THE CHARM

Mynette Dresses

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Made of the new Cohama Fabric

"Sea-Sheer"



Like a dress made to your measure, these two spring-into-summer styles are designed to flatter your figure. The soft Cohama fabric of Enka Rayon has a subtle shadow check beneath the gay little flower prints that will look refreshing all season. Washable and practically wrinkle resistant, here are two half-size specials that will go everywhere with you.

Style 984. Four square pockets, softly decorative with self-shirred trim. New square neckline . . . Midnight navy, delph blue, Colorado rose. Sizes 14½ to 26½. 6.50

Style 993. Dainty val-type lace outlines cuffs, revers and front button closing. Midnight navy, delph blue, Yosemite green, Colorado rose. Sizes 14½ to 24½. 6.50

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Is The Price Of This Bench-Made Sandal

WORN WHEREVER PEOPLE PLAY AND GUARANTEED TO FIT

Just send foot outline and mention shoe size. We have all sizes for men and women.

Handtooled in natural beige leather (also in white, plain weave).

No ordinary huaraches are these for our Indian weavers never repeat a pattern and the soft fresh feel of the supple leather thongs they use relaxes tired feet as nothing else can.

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Please send____ pairs____ Huaraches.

Outline of foot enclosed, size_____

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The OLD MEXICO SHOP

SANTA FÉ_NEW MEXICO

CAREER COUNCIL NEWS

INTRODUCING *Glamour's* four newest Career Councils—from Cincinnati, Dayton, Indianapolis and Columbus! This brings our total of Career Councils—hand-picked groups of young careerists—to ten, with more on the horizon.



CINCINNATI: Many of these girls study flying under C.A.A.



DAYTON: They report favorably on the Wright's Field cadets



INDIANAPOLIS: Bundles for Britain is a main interest here



COLUMBUS: Civic and social clubs are their dish

SHOESTRING ENTERTAINING

(Continued from page 32)

heated before serving, the favorite raw carrots and cauliflower with a bowl of mayonnaise or Russian dressing. Another delicious "dunking" mixture consists of mayonnaise with chili sauce plus a dash of ground thyme. Have any hors d'oeuvre you like but be sure they don't demand last-minute preparations like broiling or frying.

With the following menu, you can manage to linger with your guests until five minutes before dinner, then whisk out and start serving. Get your first course on the table before they are seated, it speeds up things amazingly.

Dinner for Six: Cream of vegetable soup; Shrimps à la Paul in rice ring; Green salad; Meringues with strawberries; Coffee.

Cream of vegetable soup. Peel and slice two potatoes, one turnip and one carrot. Put them into one quart of water and add one small onion fried in butter until tender. Cook all together until very soft, half to three-quarters of an hour. Strain through a sieve. Make a thin cream sauce with one tablespoon of butter, one scant tablespoon of flour, and two cups of scalded milk. Add vegetable purée, salt and pepper to taste, and heat well. Add a dash of paprika when serving. This is enough for six.

Shrimp à la Paul. This is the excellent sauce made famous by the Gun Club Cook Book and it is equally good with lobsters, crab or shrimp. It's blissfully easy to make and yet gives the effect of being a chef's creation. Take equal parts of butter and chili sauce and cook together. Add a dash of Worcestershire or a similar sauce, then add the shrimps (well cleaned, please), and heat thoroughly. Keep in a double boiler until ready. Serve in a ring of hot boiled rice. Allow a can of shrimps for each two persons so three should be enough for six portions.

Meringues. Beat the whites of two eggs until stiff. Measure half a cup of sugar and gradually add two-thirds of it to the eggs and beat until the mixture will hold its shape. With a fork fold in the remaining sugar and a few drops of lemon-juice. Shape with spoon on brown paper or a wet cookie tin. Bake thirty minutes in a very slow oven. Place in refrigerator for a few hours. (Continued on page 86)

TWO FACES! . . TWO SKINS ! . .

Two Powders!





Would you deliberately powder a dry, flaky skin with an extra-dry powder . . or use a heavy powder on an oily skin? Yet how few people really know more about the powder they use than that it's "the right shade for their skin."

To Helena Rubinstein no cosmetic is more important to your beauty than the face powder that's next to your skin fifteen or sixteen hours a day. So she has developed two entirely different textures. Both are superb . . so finely milled and sifted they feel like mist against your cheek. Deliciously fragrant and blended in beautiful skin-tints. Helena Rubinstein's Face Powders, in both textures—NOVENA for dry skins; COMPLEXION for normal or slightly oily skins—available at three prices, 1.00, 1.50 and 3.50.



At Your Favorite Shop • For Trial Box fill in Coupon Below

Helena Rubinstein

barbette Frocks of Shadow Sheer Enka Rayon for Shorter Women





MODEL 884 (Upper) Flatteringly fashioned Coat-style Frock with Lingerie collar and skirt filled with soft, unpressed pleats. White Bow pattern on Navy, Copen, Rose or Green. Beautifully young.

MODEL 883 (Lower) Cool and fresh looking Shadow Sheer Frock with softly shirred bodice, hi-lighted with Pearlized buttons. White Scroll pattern on Navy, Green, Brown or Rose.

About $4.50

SHOESTRING ENTERTAINING

(Continued from page 85)

Add crushed strawberries just before serving. This makes six small meringues.

Everything in this menu can be cooked ahead of time. The rice can be packed into a buttered ring mold and then placed in a pan of hot water and covered until dinner is served. Turn the gas on very low under it while you are eating soup.

The green salad can be any favorite combination, but the greater the variety—lettuce, romaine, chicory, endive, watercress—the better. If you are very sure of your skill, mix the dressing at the table. If you should omit the soup, have peas (the quick-frozen kind) instead of the salad. And you might prefer whipped cream instead of strawberries on the meringues, and the baker's variety of the latter rather than your own make.

Have plenty of coffee, black and hot and strong, so that everyone will take a second cup. Rinse the dishes off hastily between courses and put them in a rack or in the laundry tub, but don't try to wash them until next day, or at earliest after the last guest is gone.

HIGH-LIFE ON A SHOESTRING

(Continued from page 83)

movies, always "us poor folks' pleasure," will be bringing you such delicacies as lovely English star Wendy Hiller in "Major Barbara," or Kansas-born Jean Arthur in the hilarious "The Devil and Miss Jones"—and the Fifth Avenue Playhouse opens its film festival this year with a complete feast of old Chaplin films.

There's one thing to be said about that ominous sounding *wave of the future*—a bright mind isn't easily engulfed by it. Also, culture is cheap but filling. Know "What makes Sammy run," by Budd Schulberg, see page 95. Keep up with the new records, like one called *Double Talk, a fugue*, from Columbia's new John Kirby album. Perhaps stay in on a Saturday night to rejoice over the radio's newest humorist—Archie of "Duffy's Tavern" or if you like mystery, listen to Raymond Edward Johnson, host of the Inner Sanctum. Let all these things, and more you'll discover for yourself, add to your home version of high-life on a shoestring.

"I am the happiest girl in the world!"

"Five weeks ago I hadn't an interest in the world because no one was interested in me. I was 32 pounds overweight; my complexion was sallow; and I suffered that tired feeling. Now I am a new, vital person and I can never thank you enough. Eating sensibly what I pleased I lost 29 pounds, my complexion is clear and my skin firm. I enjoy boundless energy and excellent health. NOW I'M THE HAPPIEST GIRL IN THE WORLD," writes JANE HAYES.

JANE HAYES, career girl, envied her more successful classmates. Life for her was at a complete standstill. Her popularity was waning and she was worried about losing her job. Five weeks ago she applied for enrollment in the MELLQUIST SCHOOL OF AMERICAN BEAUTY. She selected the Home course which gave her personalized, planned instructions to follow at home. She is now a happy MELLQUIST girl and very proudly sent us her "before" and "after" photographs.



"I never believed this possible," writes JANE HAYES.

	Before	*After*
Weight	152	123
Bust	38	34
Waist	37	30
Abdomen	40	30
Hip	42	37
Thigh	25½	19

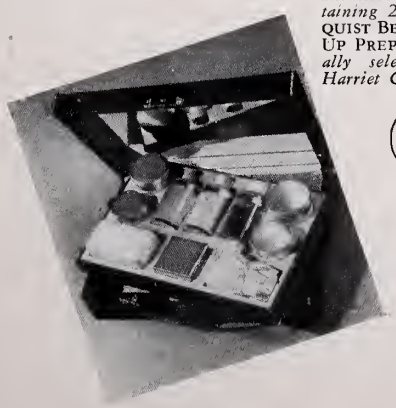
Five Fleeting Weeks to New Beauty

Let the MELLQUIST METHOD, now used in the SCHOOL OF AMERICAN BEAUTY, improve your appearance as it has for Jane Hayes and over 250,000 women all over America. This fleeting, exciting five-week course is a personally planned daily routine to help you improve your face, figure, charm and carriage.

You get an INDIVIDUAL ANALYSIS and instructions for your personal needs . . . Body Recontouring, Diet, Hair Care and Re-styling, Complexion Care, Make-Up Correction, Nail and Hand Beautifying, Wardrobe Planning, Personality Chart and the "Reaching for Beauty," Home Calisthenics Recording. At home or at the MELLQUIST SALONS in New York, Newark, Chicago or Washington, your needs are individually charted under the personal care of Harriet C. Berry.

NOT TOMORROW — NOW. Can you look in the mirror and not want the detailed story of JANE HAYES? Send for the booklet, "Not Tomorrow — Now," and let the MELLQUIST SCHOOL OF AMERICAN BEAUTY show you the wonderfully exciting things it has in store for you. Send postcard, letter or coupon below for this exciting booklet containing complete information.





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Your course includes this attractive travel case, containing 23 different MELLQUIST BEAUTY AND MAKE-UP PREPARATIONS *personally selected for you by Harriet C. Berry.*

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Please send me the booklet on your five weeks' course, "Not Tomorrow — Now." I am interested in Home Course..... Salon Course.....which is closest to me. New York..... Newark..... Washington..... Chicago.....

NAME.....CITY.....

STREET.....STATE.....

AGE.....WEIGHT.....HEIGHT.....COMPLEXION.....



I'D RATHER NOT HAVE A CAREER

(Continued from page 54)

with "Good Luck" spelled out in peonies. The theory back of all this is that marriage is not enough for a woman, but that she should have a career, too. "A woman ought to have an interest outside her husband." is the way it runs. "What's the matter with her husband?" I always ask.

My personal theory is that you get out of a husband just about what you put into him. It seems to me pretty silly for a woman to bend all her efforts towards getting a man, and then, as soon as she does, to decide that she must acquire an outside interest. If you *like* your husband, what's wrong with being perfectly contented to make a home for him, have children for him, putter around him, wait on him, center your interests on him? If you don't like your husband, it hardly seems to me that opening an interior decorating shoppe is the solution.

It is not that I couldn't have a career if I wanted to, either. I have had my offers, said she, simpering. Well, I have. I have been offered exactly ten good jobs at good salaries (including positions as managing editor of two fashion magazines, a theatrical magazine, and two news weeklies) and an assortment of lesser jobs, among them that of Science Editor (*me!*) of a news weekly. I have turned them all down, to the bemused horror of my friends and relatives. I do not want to be a brisk, efficient, hard-working, successful woman with circles under my eyes. I do not even want to be president of Bethlehem Steel.

I DO not mean that my idea of the life of Riley is lying on a chaise longue all day, munching bonbons and reading French novels. I like to cook, I like to do my own marketing, I like to make my home attractive, I like to give my baby her bath and feed her myself, and dress and undress her. I like to feel rested and chipper and able to entertain my husband at dinner with conversation other than the latest office gossip and how much my eyes hurt.

If you care two pins about your husband, and you want your marriage to be something more than a mere conventional success, I think you should think twice before embarking on an outside career. I don't care how much money you both have, there is bound to be something lacking in a home run entirely by servants. Every man, deep in his heart, likes to have a woman *do* things for him—and at least put up a pretence of home-making. I don't mean by this that you necessarily have to run and fetch his pipe and slippers the

I'D RATHER NOT HAVE A CAREER

minute he comes in the front door at night, but you at least ought to be in a physical condition where if you did try to, you wouldn't fall down flat at his feet from exhaustion.

If anybody is going to be tired and temperamental from a hard day at the office and business worries, for heaven's sake let it be your husband. And above all, let him be the one to show the strain of it on his face—not you! No man is going to love his wife forever just because she's a crackerjack business executive. But he may do so if she's just a good wife, particularly if when he comes home every night he finds her fresh and pretty, good-humored and serene.

Furthermore—and this is a most important point—if you both have careers, there is always the danger of friction and latent rivalry over who earns more money and who is more famous and successful. A man whose wife earns considerably more money than he does either resents it bitterly, or, worse, likes it so much that *she* resents it.

Yes, the wheels of industry will have to whir without me. As far as I'm concerned, marriage and children *are* a career, and the most satisfactory one. I am backed up in this by a certain amount of precedent. After all, it has been going on a long time and for a lot of women.

(Ed. note: All we want to say is that this is one woman's opinion, that we don't really hold with it, and anyway, Mrs. Norden makes a tidy sum in the way of a career, writing just such articles as this one. Incidentally, or obviously not-so-incidentally, Mrs. N. in private life is Mrs. John Lawrenson, and that baby she talks about is a practically brand new beautiful girl named Johanna. Questions from other irate career women will not be answered by the author.)

RISING STAR JUNIOR FASHIONS*

Additional stores where you may buy the clothes shown on pages 63 to 66:

MANHATTAN SHOP, Hartford, Conn.
NANCY'S, Hollywood, Cal.
VIRGELINE'S LTD., Lansing, Mich.
HAL LEWIS, Washington, Pa.
FORESTER, INC., Waterbury, Conn.
HAL LEWIS, Wheeling, W. Va.

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Alix has created a thrilling powder shade for you; especially designed to glamorize your own skin tones. To find the true shade match for your complexion, send coupon for free samples of 5 exciting Alix shades . . . now available in the new

JERGENS FACE POWDER

STYLED BY *Alix of Paris*



Alix brings you new loveliness in face powder

THE WRONG shade of face powder may make you look too old. Don't let this be! Now Alix—great fashion genius—has brought you, in the new Jergens Face Powder, 5 radiant shades . . . each created by Alix to harmonize perfectly with one of the 5 basic types of women's skin.

Send the coupon below for these 5 ravishing powder shades and try them yourself. Quickly, you'll find the shade that will thrill you . . . and "him", too. You'll surely change to Jergens Face Powder.



The new Jergens Face Powder now on sale at toilet goods counters, $1.00, 25¢, 10¢ a box.

FREE: ALL FIVE THRILLING SHADES

(Paste on a Penny Postcard . . . Mail Now!)

The Andrew Jergens Company, Box 2301, Cincinnati, Ohio
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Please send *free* Alix' 5 shades in Jergens Face Powder. Also free sample of Jergens new Face Cream.

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Two-inch mirror with a lipstick tucked into its folding handle. Wonderful new idea that eliminates hand-bag fumbling. One side of the mirror shows you how you'll look by daylight—the other by night-light. Takes the guess work out of making up! Lipstick in light, medium, raspberry, mephisto or royal flush. Complete. $1
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Please send me_____Lip-vue lipstick-handled mirror at $1.00. Plus 10c for postage and wrapping.

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Glamour Aisle

Spring shoes

Here are two Spring "baby shoe" styles to make your feet look proud all season. Both are built from a child's last to give you the little-girl appearance so important this year.

The one you see on the left is a suède walking shoe—low-heeled, step-in style, built for comfort. Blend it with your costume in red, blue, or saddle tan. The other is a dancing slipper of shiny black patent leather with a bow and high heels. Each pair to be found for $3.99. At all the A. S. Beck stores



"BABY SHOES," $3.99 A PAIR

Cool control

For those of you who resent the necessity of wearing girdles during hot weather, we present a welcome solution —a girdle of Lastex yarn with an eyelet embroidered panel down the center for control *and* coolness even on the muggiest of days.

To match it, here is a dainty eyelet embroidered cotton "You" bra especially made to keep you cool. In flesh or white—a fine combination for warm weather figure control. $5. Blackton-Fifth Avenue, New York



BRA AND GIRDLE, $5

Mother's Day Bag

Smart addition to a Summer outfit is this pouchy handbag of genuine calf. A gift your mother will appreciate for it's simple enough for the country, classic enough for town, and roomy enough to hold all her odds and ends without crowding.

If she's traveling, this will be an especial joy, for it's the perfect shape to tuck under her arm and stay put when dashing to make connections. In several colors, plus white. $3.95. At David's Fifth Avenue, New York



POUCHY BAG, $3.95

"Fife and Drum Corps"

"Fife and Drum Corps" pin that's the Spirit of '76 streamlined for your 1941 suit. Three little drums dangle from the center of a fife, and to make it more fun than ever—you can really blow shrill notes on the fife.

Made of brass, with either gold- or silver-finish, it will brighten any spot you pin it. Get it in both colors to blend with your other jewelry, and prepare to blow and blow to prove to your friends that it works. By Dalsheim. $1. At B. Altman, New York



AMUSING PIN, $1

Glamour Aisle



LONG PULL-OVER, $2

Plebe shirt

"Ahoy, there!" Here's an item to stow away in your seaman's chest when you go a-sailing. It's the plebe shirt designed by Mary Lewis, after a man's sweatshirt. (It would seem that the men can't have anything exclusive—we always take over when we find it's as comfortable as this.)

A long slip-over of soft, white wool, it has red or navy-blue at neck and sleeves—chevrons to match. Wearable, washable, packable. By Tish-U-Knit. $2. Mary Lewis, New York

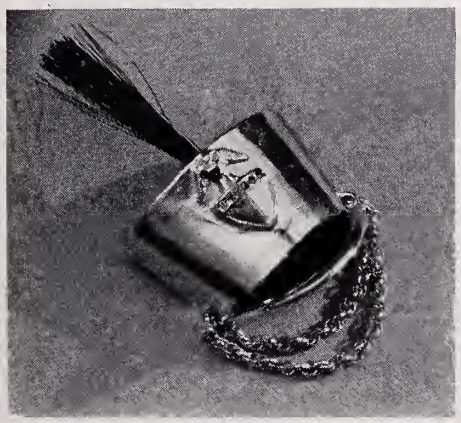


"SUIVEZ MOI" PERFUME, $1

"Suivez Moi"

That provocative scent with the come-hither name, "Suivez Moi," is all dressed up in a tiny hat box for Summer newness. Looks like a Parisian milliner's box in miniature—brightened with a Kelly green patent leather strap across the top.

Seven-eighths of a dram of the perfume itself is contained in a shining, white pearl. Unscrew the top, sprinkle a few drops on a hank or your curls, and he'll "follow you"! By Varva. $1 at all leading drug and department stores



MILITARY LAPEL PIN, 94 CENTS

Military shako

"Attention!" And you'll get it with this gay military shako pinned to your lapel, or nodding on your turban. It's brightly colored in red or black against a background of gold-metal—just the proper note to lend a soldierly air to your costume.

That's a real bristle brush you see standing so jauntily on top; and perched above the shield of the insignia—Uncle Sam's eagle. Called "Daughter of the Regiment." By Werthley. Priced at 94 cents. Macy's, New York

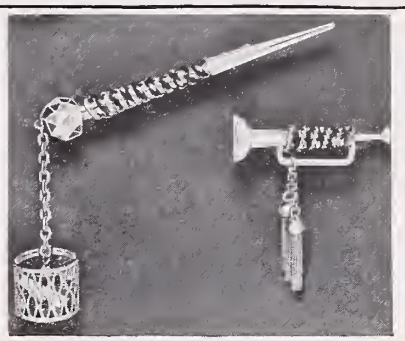


SLIP-ON PLAY SHOES, $1.99

Moccasin comfort

If you (like us) are one of the people who demand comfort in their play shoes—then this slip-on moccasin is your answer. Of bucko, it has a thick sole of woven rope that cushions your feet as you walk.

Get it in several different colors to wear with slacks on a boat, with casuals, or with your cotton dresses everywhere. Good-looking and suitable for all country or beach play, it will be a boon companion. $1.99. Wise Shoe Store, 120 West 34th St., New York



Lead the Parade!

THESE smart Military Pins by Karu are just the thing to make you martial! Be first in line with the Baton and Drum; or sound your sentiments with the Tassel Bugle. Both gold finished and enameled.

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I enclose 3c stamp to cover mailing cost. Send me generous sample of Miner's Liquid Make-up FREE!
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GOTHAM GOLD STRIPE NYLONS BEST BY TEST

THE PLEBE

...*new* "TISH-U-KNIT"

designed by

MARY LEWIS

Shades of Annapolis and New London! This summer's outdoor girls are "joining the Navy" with Mary Lewis' new middy pullover, in white blended Shetland yarn with navy or red bands and chevron. Sizes 34 to 40. $2.00. Mail orders filled, but none C.O.D. Please enclose 15¢ for postage and handling.



MARY LEWIS

647 Fifth Avenue, New York, N. Y.

SHOPPING FOR A HOLIDAY

(Continued from page 76)

your time (all expenses paid) in Miami. If you go only as far as Jacksonville, an eleven-day trip costs $86.50.

If you want to go North, for $73.25 you might take advantage of the Colonial Line's all-expense six-day cruise to Providence and Boston. It includes a motor trip through the White Mountains. Eastern Steamship has a variety of cruises to Boston, with all sorts of Cape Cod excursions tied in. It also goes to Norfolk and the Virginia resorts. Among its best all-expense offers are the six-day trip to Virginia Beach with accommodations at the Cavalier, for $47, and the four-day trip to old Williamsburg with accommodations at the Williamsburg Lodge, for $27.50.

If you want to see The Country, and a lot of people do this year, there is a ten-day Greyhound bus trip to Mammoth Cave in Kentucky, also covering Smoky Mountain National Park, Natural Bridge and other points of interest for $65.

For a stay-put vacation (the best kind if you want to rest) you might choose a place in the Adirondacks—such as Higby's Club at Big Moose, or Mirror Lake Inn at Lake Placid, both about $70 for two weeks, all expenses. The same price goes at Basin Harbor Lodge on Lake Champlain and at Darling Inn, both in Vermont, and also at Cimmaron and Cinnebar, a dude ranch near Peekskill.

If your base is near Chicago, you can get some nice cruise fare. Naturally it is confined to the Great Lakes, but it has all the fun and spirit of the Mediterranean cruises. A week's cruise out of Chicago on the Georgian Bay Line costs $69.50, and you can get off and get back on as you please. Out of Detroit, the Seaway Lines offer a fourteen-day cruise to the Soo and Georgian Bay for about $85.

Midwesterners have a choice of many National Parks tours. Here is one—Union Pacific's eight-day all-expense trip out of Chicago to Colorado, with excursions to Pike's Peak, Colorado Springs, etc. It's $87.85 coach; $94.70 first class.

Some of the best resorts in the country are in Minnesota and Michigan. About $75 will see you through two weeks at almost any good lodge—such as Birchwood at Bemidji or May Lake at Deerwood.

If base is near San Francisco, then Catalina, Lake Arrowhead and the Mexican border are foregone conclusions. As for other vacation ideas, National Parks

SHOPPING FOR A HOLIDAY

tours will be plentiful. Or you might take the bus from San Francisco to Santa Rosa, $2.25 round-trip, and spend two weeks on the Jack London dude ranch in the Valley of the Moon. Tariff: $72, two weeks. Or visit Yosemite for $10 round-trip, stay at swank Camp Curry two weeks for $70.

No matter what you do, just be sure to have enough fun to last all next year. If you would like us to help you plan your holiday, let us know. Since we have "asked Mr. Foster" to advise with us, you will also have his expert consultation.

THE OLDEST LURE

(Continued from page 51)

still functioning in their original buildings. It is for their perfumes, and for American perfumes made with their essential oils, that we pay dearly—and bless the day.

Although both may contain many chemicals, the rock-bottom difference between genuine and artificial perfume is still one of ingredients. Genuine perfume, with a few notable exceptions like violet, is based on pure essences of flowers, sweet-scented woods, fruits, or spices, whereas artificial or synthetic perfumes are made from substitutes. An in-between perfume, half and half, is an excellent compromise.

One of the costliest items in a good perfume is the essential oil, extracted directly from flowers grown in the great flower fields of the South of France and the Balkans. From an acre of roses the perfumer gets only ten ounces to a pound of essential oil—rather like a mountain giving birth to a mouse. That is why it's so expensive. In its crude state, in which it is so strong that it appears almost odorless, it brings around $20 or $30 an ounce.

The most frequent process of extracting these oils varies little from the method first used in the tenth century. Called distillation, it is roughly comparable to piping off the steam from a teakettle.

Other methods of extracting essence are *enfleurage* and maceration. Both of these work on the grease principle. The grease absorbs the essential fragrance in much the same manner as your butter absorbs the scent of cantaloupes in your refrigerator, then it is treated with solvents to separate the precious floral oils.

The greatest skill of perfumery is that of combining oils, chemicals, alcohol, in infinitesimally (Continued on page 94)


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BZ-Z-Z-Z

CLAIMING A GREAT NEW DISCOVERY!



by ARTCRAFT

Be a fashion pioneer, first to discover "VINYON". . . the new resin yarn by American Viscose . . . tailored by Artcraft into gloves with a smart suede finish. They're easy to wash . . . dry in a jiffy. They keep their shape and remain white after repeated launderings. $1.00 pair.

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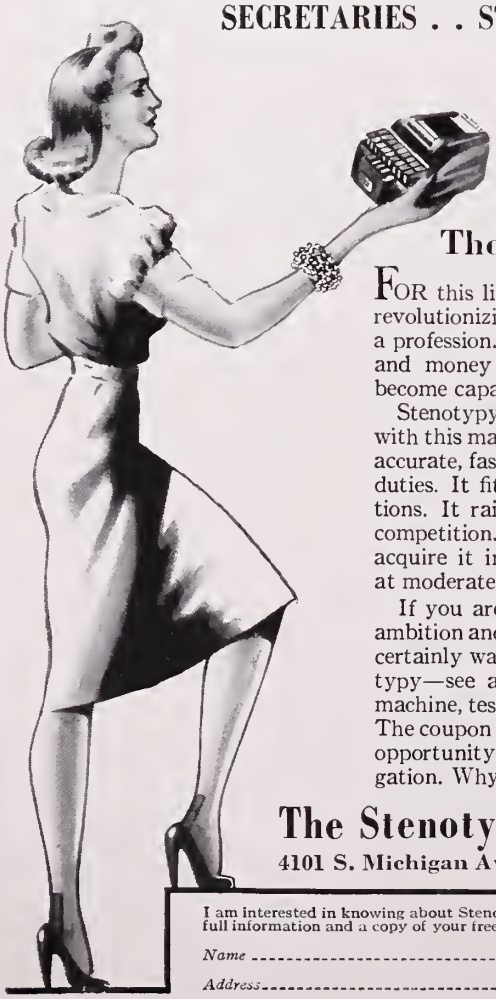
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Stenotypy—modern, up-to-the-minute, in keeping with this machine age—makes your work easier, more accurate, faster. It leaves you freer for other important duties. It fits you for the preferred secretarial positions. It raises you above the crowd—lessens your competition. Best of all, you can acquire it in your spare time and at moderate cost.

If you are above the average in ambition and native ability, you will certainly want to investigate Stenotypy—see a demonstration of the machine, test its possibilities for you. The coupon below will give you that opportunity—without cost or obligation. Why not mail it now?



The Stenotype Company
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THE OLDEST LURE

(Continued from page 93)

correct proportions. This secret formula is passed from generation to generation. It solves the all-important problem of blending—of accentuating the precise facet of fragrance the perfumer wants, of softening it or sharpening it with other ingredients, of clarifying it and of "fixing" it—that is, making the fragrance endure. In this process, the perfumer's most valuable aids are musk, civet, castor, and ambergris. Each fulfills some specific purpose peculiar to itself. Musk, which comes from the musk-deer and muskrat, is incredibly strong. A piece the size of the head of a pin will scent a large room for weeks, and it is able to transfer this strength to almost any other substance.

Civet, from the civet cat, has just the odor of narcissus and is fiercely strong. When it's heavily diluted and blended, it produces exquisite perfumes. Castor, from the beaver, does the same.

Ambergris, the fourth ingredient, is the most important. It is a fabulous substance of sordid origin—somewhere within the great sperm whale. Of a dirty-grayish, soggy matter, it is odorless itself, yet possesses the remarkable faculty of "fixing" a scent without altering its odor in the least.

BECAUSE ambergris is more than worth its weight in gold, almost as many colorful yarns and legends have accrued to it as to the Klondike gold rush. No one knows positively where to find it, for only one in one thousand sperm whales contains ambergris. It is found by accident—occasionally in a sperm whale ripped open by whalers, but most often just floating on the ocean or washed ashore.

Since all of this skill and all of these precious ingredients go into one little phial, perfume isn't as expensive as it might at first seem. Besides, to a woman, it's worth almost anything.

Perfume is her alter-ego. In her perfume, she can be whatever she wishes she were. Perhaps she is plain, but she can wear a luscious perfume. Perhaps she is matronly, but she can wear a whiff of Springtime. No matter what she is or how she looks, she can always, always smell delightful...so that people will remember and want to come near her because of it.

It's the oldest lure we know. Since men now scorn perfume for themselves, they enjoy it doubly on their ladies. Wear it on your ear lobes, at the base of your throat, inside your elbows. Or, for an old, old, *old* tip, we give you Apollonius, who says, "Perfumes appear sweetest when the scent comes from the wrist."

MEMO FOR THE MOMENT

(Continued from page 73)

to die for committing a crime for which he just happened not to be responsible. To Canada Lee, ex-violinist, ex-prize fighter and an excellent actor, go top honors for his interpretation of the homicidal "hero."

If you wish to compare two worlds on canvas, hurry to the Thomas Benton show at the Association of American Artists galleries at 711 Fifth Avenue. Then see the exhibition of British War paintings at the Museum of Modern Art which opens May 23. Although Benton tends to be a little slick in his work, most of his painting authentically catches the American scene—a man finishing a row of plowing in a thunderstorm, the portrait of an aged Negro, a tornado approaching a farm, etc.

The British artists depict *their* scene—a gunner in a bomber turret, the evacuation at Dunkirk, and the twisted girders of a salt gravy factory after a bombing. While most of the work is not deathless art, it is vivid proof that an artist can function under almost any conditions.



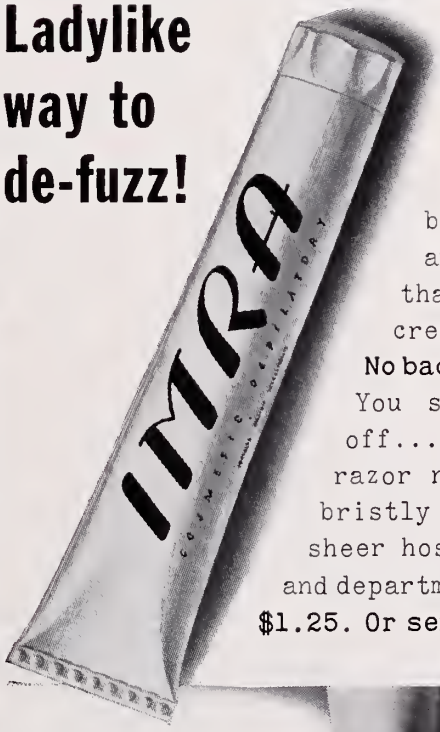
ROSARIO AND ANTONIO

Manhattan Memos: Rosario and Antonio, who are more fun to watch than any other dance team, are back at the Waldorf's Sert Room after working in "The Ziegfeld Girl" in Hollywood....The Cloop, a new night spot named after the club in John O'Hara's "Pal Joey," has opened on 52nd Street, right next to Tony's. It's small, well decorated, has two pianists who play mostly Rodgers and Hart numbers without benefit of mike. No minimum, no cover. It's already a success on an investment of $146.50! It gets its biggest play from midnight until 3:00 a.m.

If you have a chance to pick up a book this month, pick up "What Makes Sammy Run?" (Random House, $2.50). In the best novel on Hollywood to date, Budd Schulberg has combined the Saga of the Great American Heel (the man who'll never have any friends—just enemies and stooges), with a good analysis of what makes everybody run—not just Sammy.



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WINE, WOMEN AND $11.20

(Continued from page 58)

usually associated with having a date. Or, you can save yourself five dollars at the start by telling the girl that you will call for her after dinner, but since the goings on after dinner are always more or less the same, we might as well start with the problem of taking her to dinner and leave the rest until later.

There seems to be a prevalent idea that girls, when they are taken out to dinner, want to go some place where the menu is written in French and there is gaiety and dancing and a healthy cover charge. This is true in some cases, but you can always get around this by telling her that you know of a wonderful little place that serves excellent food if you are known to the management—which you must in all events make out that you are.

Always take the attitude that you *could* go to a high-priced smart spot but that you think the girl would have much more fun at this place you know of. If you say, "No, I can't afford to go there—we'll have to eat someplace cheap," you'll spoil the whole effect and make the girl feel she's being fed yesterday's cold mutton.

THERE are any number of little restaurants where the food is, by and large, much better than that at the higher priced joints, and the atmosphere is far more homey and congenial.

This method works quite well, since the mere fact that you are going to an out-of-the-way place lends a certain excitement that will make the girl forget she is not in a night club where she will be seen and photographed. One of the most attractive restaurants I know is an Italian place where privileged clients sit in the kitchen, and the only tips are an occasional vermouth for the proprietress and a necktie or a ticket to the six-day bicycle races for the chef. The chef wears a beret while he works and plays a mandolin after dinner, and the five-course dinner averages $1 a person. The food, I might add, is as good as you will find anywhere.

An extra advantage to a place such as this is that you linger over dinner until about midnight, and by that time you don't really care where you go. As often as not, you will go to some friend's house and fall asleep on the couch.

The matter of what to do after dinner usually boils itself down to doing nothing at all (as we have noted) or else going the whole hog and doing everything. It is the half-way point between these two extremes that we are looking for, and again what is done depends a lot on the man. Surprisingly enough, even those girls who were born and brought up in night clubs can have fun doing something simple after dinner, and their tastes are often just exactly that when they decide they are not going to be extravagant. I remember seeing one member of the chinchilla and chutney set who contented herself with walking along Madison Avenue, ringing all the doorbells and screaming with laughter. This was very inexpensive and doubtless lots of fun, but it could hardly be recommended as standard entertainment.

WITH dinner over, let us assume that the girl wants to go dancing. This is one thing that girls are adamant about —they will listen to your suggestions on almost any other subject (I said *almost*, please note) but if they want to go dancing, there is nothing for it but to go dancing. There is no way to get out of this—you obviously can't say that you don't know any good place to dance, and if you say that you don't want to dance, you are immediately marked as a spoil sport, in addition to giving the impression that you don't think very much of the girl.

A good thing to avoid is the quixotic refilling of a girl's glass the minute it is empty. Wait until she obviously wants another, and you will find that your bill will be decreased by one-third. You don't make any special impression on her by insisting that her glass always be full, unless it is the impression that you have some nefarious plan in the back of your mind. This does nobody any good.

If, on the other hand, the girl does not insist on dancing, there are any number of things you can do, from bowling to getting married, depending on how you feel at the time. The former is cheaper in the long run, but everybody has his own idea of fun and I am not one to set any hard and fast rules about how you should amuse yourself. This is an article on economy, not behavior.

If I have imparted any information on entertaining cheaply or have helped one person to be nice to a girl without mortgaging his soul to do so, I shall be considerably surprised. The man who counts every drink and every penny throughout the evening is going to spoil his own fun as well as make himself something of a macabre companion.

The only really sound advice I can give which ought to be strictly adhered to is this: If you are going to take a girl out for the evening, don't be surprised at anything that happens...or how much it costs.

THE DRESS YOU LOVE

IT'S the national Ameriean eostume—not a dozen pettieoats and a snugly laced eorselette, not a sarong or harem trousers and a veil—but the simple, straightforward, satisfying shirtwaist dress. It's as Ameriean as Yankee Doodle or a hot dog and just as demoeratic. It's beeoming to every age, height, and figure. Wherever you wear it, the shirtwaist dress looks right—at home or in the office, marketing or playing golf. And some of the best evening dresses this year have been shirtwaist dresses with their skirts lengthened!

It's a theme with apparently infinite variations. The skirt may be pleated, flared, gored, or gathered; the eollar may be eonvertible, a deep V, or a Peter Pan; you may have long or short sleeves; you may choose between buttons, studs, or a smoothly stitehed fly-front.

But in spite of eaeh season's new touehes—the length of the skirt, the position of the waistline, the eut of the shoulders, the use of poekets—it still remains the all-out favoritc, the classic that is the backbone of every woman's wardrobe.

YOU ean get a well-eut, well-made shirtwaist dress today for very little—in faet, one leading New York house has eoneentrated so suecessfully on this style that it now makes an exeellent model, the Eve Carver dress, whieh sells in shops all over the country for less than eight dollars. Many of the ehanges made eaeh season are based on suggestions and recommendations from buyers and eustomers.

Beeause of the tremendous volume business, the manufaeturers are able to use fabrics that are usually found in higher prieed clothes. Particular attention is given to the tailoring of these dresses. Eaeh one is fitted on a form and earefully inspeeted before it leaves the factory.

These dresses are made in praetieally every size—9 to 17, 12 to 20, 36 to 42. They eome in rayon crêpe in solid colors, prints or polka dots. You buy them as you do stoekings or gloves—several at a time, in your own favorite eolors.

You want them in prints and bright eolors for late Spring, in pale pastels for hot weather wear. You make these your own individual dresses by your personal additions—the fresh flower or amusing elip on the lapel, the crisp lingerie eollar, the *good* euff-links and studs, the eontrasting belt—those little details that make the tremendous differenee between a classie and a uniform.

The shirtwaist dress—it's more than a dress, it's an Ameriean institution!

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BEGINNER'S LUCK

(Continued from page 62)

saving wear and tear on your blush, tuck an eraser, eraser-shields and several good pencils into your bag of tricks. These are your tools, as teacher used to say, and don't go to work without them.

And now, are you ready? It's your first day at the new work, and you make your entrance dressed in your most business-like attire. Smile at the man who's to be your boss, and then be sensible about other introductions. As soon as you are piloted to your very own desk and left alone for a moment, open your indexed notebook to "O" for "Office Force." Then set yourself to drawing a rough diagram of the desks in the office, naming those you remember, with spaces for those who will become known to you as time goes on.

AND since you've studied the lingo so well, the boss doesn't alarm you at all with his first dictation. You pretend that it's old stuff as you nonchalantly poise your pencil. This is your time to concentrate with every ounce of attention you can summon. Try to understand the sense of what he's saying, so that even if you miss a word here and there, you will be able to piece together the fragments.

Every time he pauses for breath or to answer his phone, read your letter back, so that you will have it practically memorized by the time you transcribe it. The more you concentrate on the letter as he gives it to you, the simpler it will be to put it onto paper. Don't ask him any more questions than necessary, and avoid questions that are very likely to have their explanations in the file in his hand. Always see that he gives you the file on each letter; although he might forget it, he will never object to giving it to you if you ask for it.

He finishes! He leaves you floundering with all those notes, and nothing to do but try to act as if you were in the groove like the other girls. You flutter papers, and try to decide just where to start, hoping you don't look as confused as you feel. And your main slogan here is "Don't ask until you've tried every other possible way to find out."

There are several advantages to this technique. In the first place, you can remember better what you learn for yourself. Look up addresses in the telephone book, then in the file. Don't ask. Refer to the file case if it is at all accessible to you. If it is guarded by a watch-dog file clerk, ask her for some of Mr. Dictator's letters so that you may follow his style of closings, and find out his initials, etc. Don't ask *him!* For the first few days write down every name and address that you have to look up, just in case you might need it again. Naturally, whenever a branch office is mentioned or the name of an officer or branch manager, put it in your book, cross-indexed under the person's name as well as the city or office. At your first chance, investigate the files for the various branch offices and head men, so that you will have a complete list of them. In other words, keep every new fact at your finger tips so that at least you won't *ever* have to ask the same thing twice.

Always be cautious in your comments on anyone in the office, and especially so during the first few weeks. The man you consider an old crab may turn out to have a heart of gold, besides having the most drag of anyone there. The young Adonis *could* be the office bore.

After the first day or two, you will be able to smuggle in more equipment. If there isn't a dictionary in your own desk, it will pay you a thousand times over to buy one. And bring your shorthand dictionary to be used religiously for new words; cleansing tissue is a "must" for wiping smudges from your fingers and for every other use under the sun. Men never will buy this, but they will use yours and consider you indispensable for supplying it.

SURVEY the contents of your desk, then scout the ten-cent store for such missing articles as scissors; rubber cement for neat pasting jobs; a very soft pencil eraser; a miniature hole-puncher that comes in handy, being about the size of a dime; an envelope moistener, the kind that looks like a fancy test-tube with rubber snout, to help you stick labels.

Until you find out how many copies are required of all letters, be sure to make several of each, just in case. Keep all the extra ones clipped together in a bunch for several weeks until you have had the opportunity to judge when you'll be called upon for extras.

And be continually on the watch for new ways to make life easier for the boss. Spoil him! He'll eat it up. If he has a pet file, make an extra copy of it to keep in your desk for him. Remember names for him. Be sweet to his wife on the telephone, and ward off all paper-clip salesmen. After all, he's king to you, since you rely upon him for your salary. Treat him as such. Keep him in matches and pipe cleaners, aspirin and gum. In no time at all, he'll be raving, "Why, I just couldn't get along without her!"

—ESTHER-LOU HATCH

SUMMER FAVORITES

Culotte, dirndl, shirtwaist



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2



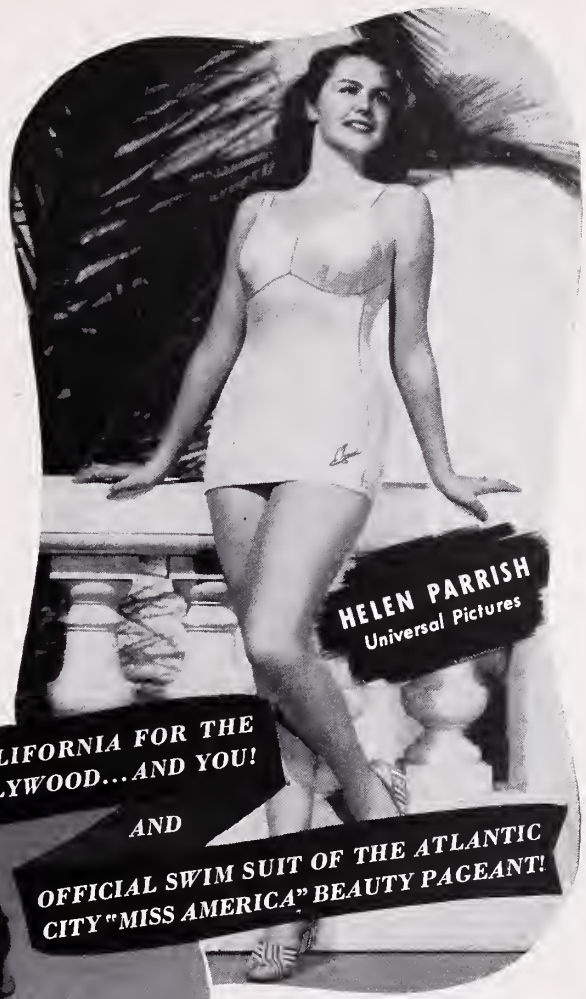
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1. Comfortable and easy as shorts and much more flattering to many figures, this cotton "Nelly Don" dress with its adroitly cut culotte and surplice rever top. For Summer play, in a white tropical print on brown. $3.95. McCutcheon's, New York

2. Give yourself a whirl in this dirndl "Popover" dress of daintily printed percale—blue-sprigged with white flowers. You'll like the puffy sleeves and pocket and the wide, wide shirring of Lastex yarn at the waistline. $1.98. Macy's, New York

3. North American rayon crêpe in a sleek "Quaker Lady" shirtwaist dress, gray with white dots, smartly buttoned down the blouse and side placket, with pleats in front and back of skirt. Under $4. Macy's Pam Parker Shop, New York

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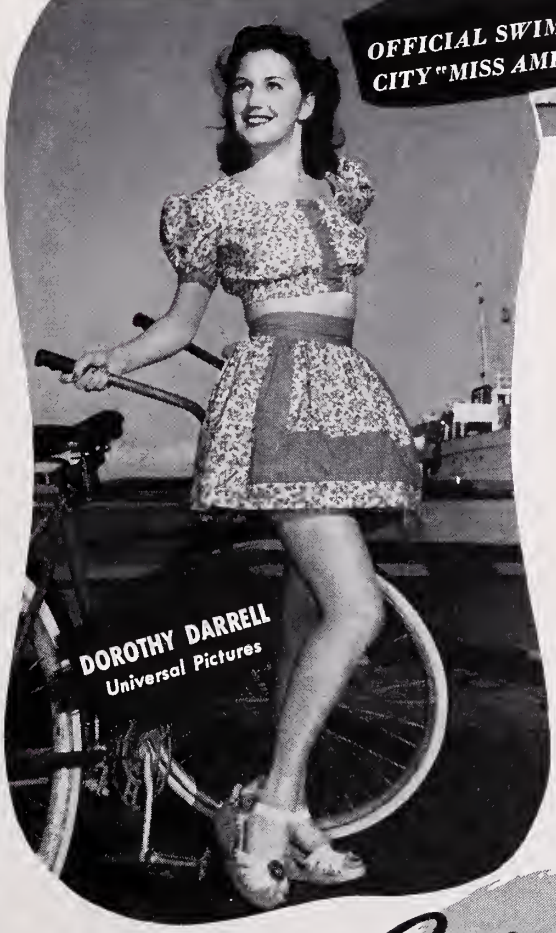


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G-5

SONG OF THE TUB

A quick review of washing techniques

IT'S a passion with American women—the Soap-and-Water Standard for Summer. Nothing can equal the cool, fresh charm of spanking-clean, sweet-smelling "washables"—cottons, linens, and infinite varieties of rayons.

Since the whole charm of washables is spic-and-spanness, we give you herewith a quick, thorough review of the gentle art of sudsing. For easy reference, cut out the compact chart below and paste it inside your bathroom medicine cabinet. You'll find it surprisingly useful.

The first caution in washing is to be sure the clothes *are* washable. Ask the saleslady or look for a tag on the dress. If you find a tag, keep it and follow the washing instructions to the letter. If a cotton or linen dress is not marked "Preshrunk" or something of the sort, buy it large enough to allow for shrinkage.

The whole secret of success in washing hinges on three things: Lukewarm water, a mild soap, and quick, gentle handling. Although washing varies with the fabric, it is always based on these rules.

Whereas washing isn't really *work*, ironing is. So we suggest, if you want to keep band-box fresh and still solvent, you try washing your own things, then sending them to the laundry for ironing.

One of the most worrisome laundry problems seems to be that of removing stains. Such being the case, we list a few tried-and-true methods of removing stains from cottons and linens (white only).

1. Lipstick: Launder in hot suds. If the stain persists, bleach with hydrogen peroxide or bottled chlorine bleach.

2. Blood: Soak in cold water *first*, then launder. Use bottled chlorine bleach if all stain not removed.

3. Coffee: Launder as usual, using chlorine bleach if stain remains.

4. Fruit and berry: Pour boiling water through the stains. If this doesn't cleanse them, use chlorine bleach.

5. Grass and flower: Thick hot suds, followed by chlorine bleach if necessary.

6. Paint: Soak ordinary paint in kerosene or turpentine, rub out as much paint as possible and launder.

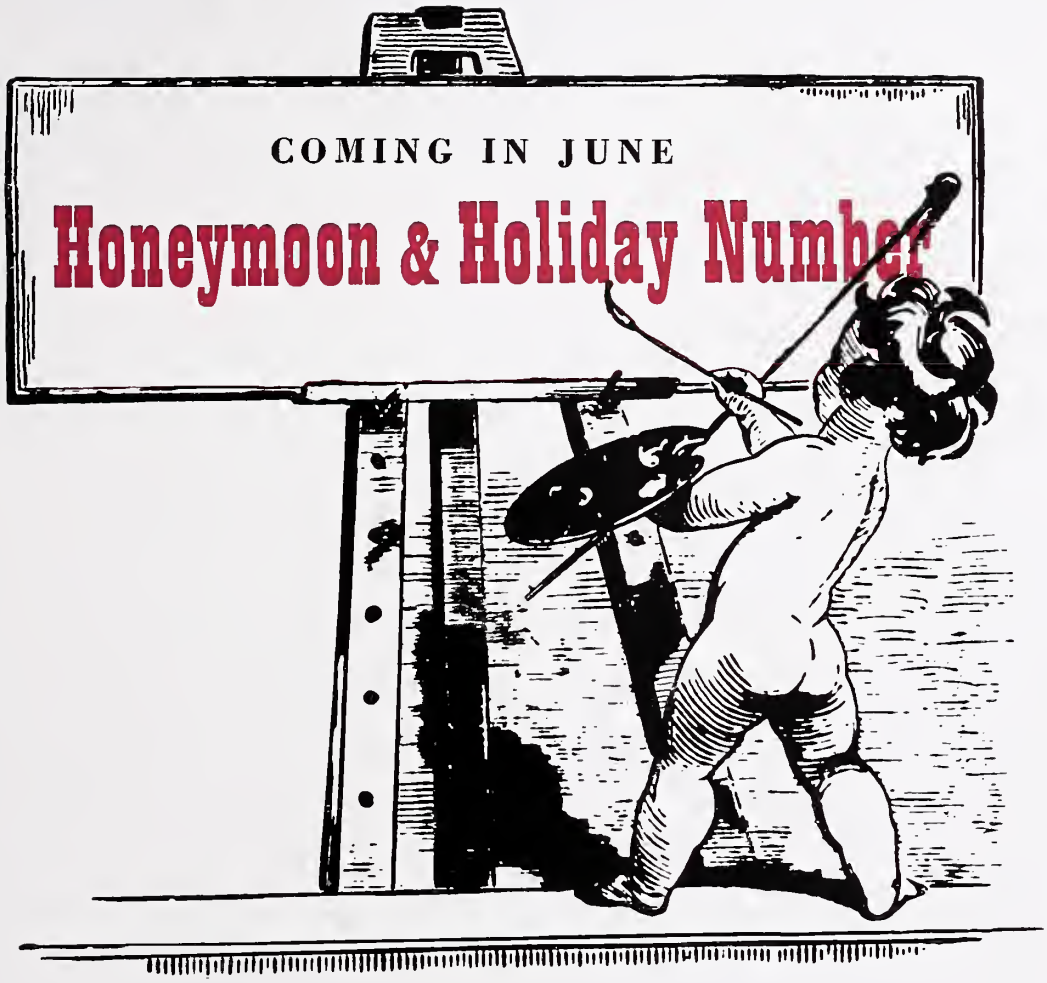
7. Ink: Try one or more of these methods. (1) Launder, (2) Soak in milk one or two days, (3) Apply bottled chlorine bleach or commercial ink remover.

WASHING CHART

	WASHING	RINSING	DRYING	IRONING
STOCKINGS	Wash immediately after wearing. Lukewarm-to-cool suds. Rub feet to cleanse	Let spigot water run through thoroughly. Squeeze, do not wring or twist	Dry away from heat or sun. Hang them evenly so they will dry smooth	No ironing, of course
SILK AND RAYON	Do not soak. Wash quickly in lukewarm suds. Do not rub or twist	Rinse in tepid water. Roll in towel to knead out excess water, then unroll	Ease material into correct shape before drying in shady place	Iron on wrong side with warm (*not hot*) iron
COTTONS AND LINENS	Squeeze through heavy suds. Repeat with *fresh* suds if extremely soiled	Rinse three times in lukewarm water, squeeze out water	Hang in shade to dry. Small things may be rolled in towel, then ironed	Iron on wrong side while evenly damp. Avoid hot iron
GIRDLES	Wash often in warm suds, using soft brush on especially soiled parts	Rinse three times in tepid water. Roll in towel, knead out moisture, *unroll*	Dry away from heat. Never wash rubber compositions. Only sponge them	Iron fabric sections with warm iron. Never press elastic
SWEATERS	First, trace outline on paper. Dip quickly in and out of lukewarm suds	Rinse in coolish water. Squeeze. Roll in towel to remove excess moisture	Dry flat, shaping to fit original measurements	Place damp cloth over garment and press with warm iron
LEATHER GLOVES	Wash on hands. Brush soiled spots. For cotton or rayon gloves, see above	Rinse in lukewarm water, leaving a tiny bit of soap in them	Dry gradually away from heat. Keep them flat	To keep gloves soft, work them with fingers while still damp
HANDBAGS AND BELTS	Wipe off dust. Squeeze sponge in rich top-suds and wipe surface	Re-wipe surface with fresh, clean sponge until all soap is removed	Wipe surface dry with towel	No

For a booklet of detailed washing instructions, write *Glamour*

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WE don't know what the astrological portents are for June, July and August, but thanks to a conjunction of Romance and Big Business most girls who work and want to get married pick these three months to accomplish the deed—largely because Honeymoon and Holiday go conveniently in the same orbit.

So, dedicated to the young ladies who are taking opportunity and a husband by the forelock, next month's Glamour will be the H & H (Honeymoon and Holiday) Number. Even if you're *not* thinking of getting married, you're at least going on a vacation—and who could resist finding the solutions to such tantalizing problems as: What to wear at your own or someone else's wedding; where to go for what kind of a vacation; the correct and comfortable etiquette for travel on train, plane or boat; and the vital question of what to do when you are the third party on a honeymoon (Jerome Weidman supplies the answers on that one).

JUNE **GLAMOUR** out June 3rd

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Actual color photograph—Furney S. King inspects a leaf of fine, golden tobacco

"Many lighter, milder leaf costs money . . .

"and Luckies pay higher prices to get this lighter leaf!" says Furney S. King, independent tobacco buyer of Lexington, Ky.

"IT'S part and parcel of my job to know who buys what tobacco at the auctions, and I see Luckies pay higher prices to get the finer, milder leaf. That's why I smoke Luckies myself, along with most other warehousemen, auctioneers and buyers!"

In buying tobacco, you get what you pay for...and Luckies consistently pay the price to get the finer, the lighter, the naturally milder leaf. Remember this fact ...and smoke the smoke tobacco experts smoke. Next time, ask for Lucky Strike!

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With men who know tobacco best_ it's LUCKIES 2 to 1

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